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RELIEFS;

ORNAIMENTAL AND ARCHITECTURAL
SCULPTURE.

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THE

LATER GREEK AND GRAECO-ROMAN

RELIEFS,

DECORATIVE AND ARCHITECTURAL
SCULPTURE.

IN THE BRITISH MUSEUM.

[*Part VIII., Volume III., of a Catalogue of Sculpture in
the Department of Greek and Roman Antiquities, by
A. H. SMITH, M.A., Assistant in the Department.*]

LONDON: —

PRINTED BY ORDER OF THE TRUSTEES.

1904.



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NOTE.

IN this separate issue of the various parts of the Catalogue of Sculpture, the pagination of that Catalogue as a whole has been retained.

The substance of the former Guides to the Graeco-Roman Sculptures, by SIR CHARLES NEWTON (Part I., 2nd ed., 1879, and Part II., 1876), has been utilised to a considerable extent.

A General Index to the whole work, and Comparative Tables, to show the present numbers of objects described in previous publications, are annexed to this part.

A. S. MURRAY.

February, 1904.

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„ XXIX.	Vase with Vintage Scene (no. 2502).

TABLE OF ABBREVIATIONS.

—♦—

The following is a list of the works which are most frequently referred to in this volume of the Catalogue under abbreviated forms:—

Arch. Zeit. Archaeologische Zeitung. Berlin: 1843-1885. [Super-
seded by the Jahrbuch des Archaeologischen Instituts.]

Athenische Mittheilungen. Mittheilungen des k. deutschen Archaeo-
logischen Instituts, Athenische Abtheilung. Athens: from 1876.
In progress.

Brunn, Denkmäler. H. v. Brunn, Denkmäler griechischer und
römischer Sculptur. Munich: 1888-1899.

C.I.G. Corpus Inscriptionum Graecarum. Berlin: 1828-1877.

C.I.L. Corpus Inscriptionum Latinarum. Berlin: from 1863.
In progress.

Clarac. F. de Clarac. Musée de Sculpture. Paris: 1841-1850.

Dallaway. J. Dallaway, Anecdotes of the Arts in England.
London: 1800.

Elgin Room Guide, II. Synopsis of the Contents of the British
Museum. Department of Greek and Roman Antiquities. The
Sculptures in the Elgin Room. Part II. 1881.

Ellis, Town. Gall. H. Ellis, The Townley Gallery of Classic
Sculpture in the British Museum. 2 vols. London: 1846.

Furtwaengler, Meisterwerke. A. Furtwaengler, Meisterwerke der
griechischen Plastik. Leipsic-Berlin: 1892. [Eng. edition by
E. Sellers.]

Græco-Roman Guide, I. Synopsis, etc. . . . Græco-Roman Sculp-
tures. [Second ed., 1879.]

Græco-Roman Guide, II. Synopsis, etc. . . . Græco-Roman Sculp-
tures. Part II. 1876.

Greek Inscriptions in Brit. Mus. The Collection of Ancient Greek
Inscriptions in the British Museum, by C. T. Newton,
E. L. Hicks, and others. 1874-1893.

Inscriptiones Graecae [a new edition of *C.I.G.*].

Vols. I.-III. *Inscriptiones Atticae* [formerly *C.I.A.*].

„ IV. „ *Argolidis*.

„ VII. „ *Megaridis et Boeotiae*.

„ XII. „ *Insularum Maris Aegaei*.

„ XIV. „ *Italiae et Siciliae*.

Berlin: from 1873. In progress.

Jahrbuch des Arch. Inst. *Jahrbuch des k. deutschen Archäologischen Instituts*. Berlin: from 1886. In progress.

Journ. of Hellen. Studies. *The Journal of Hellenic Studies*. London: from 1879. In progress.

Mansell. *Photographs of Objects in the British Museum*, published by W. A. Mansell, 405 Oxford Street, W.

Mus. Marbles. *A Description of the Ancient Marbles in the British Museum*. Parts I.-XI. London: 1812-61.

Roemische Mittheilungen. *Mittheilungen des k. deutschen Archäologischen Instituts, Roemische Abtheilung*. Rome: from 1886. In progress.

Specimens. *Specimens of Antient Sculpture . . . selected from different Collections in Great Britain, by the Society of Dilettanti*. London: 1809-35.

Synopsis. *Synopsis of the Contents of the British Museum*. (Numerous editions.) 1808-1857.

Vaux, *Handbook*. W. S. W. Vaux. *Handbook to the Antiquities in the British Museum*. London: 1851.

Wolters. *Die Gipsabgüsse antiker Bildwerke in historischer Folge erklärt*. *Bausteine . . . von Carl Friederichs, neu bearbeitet von Paul Wolters*. Berlin: 1885.

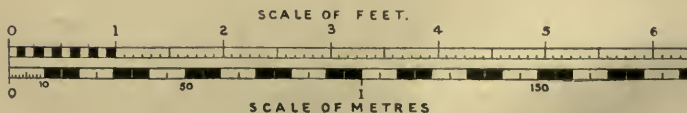
BRITISH AND METRIC SYSTEMS COMPARED.

1 inch = .025 metre.

1 foot = .304 metre.

3 feet = .914 metre.

1 metre = 39.371 inches.



PART VIII.

*LATER GREEK AND GRÆCO-ROMAN
RELIEFS; DECORATIVE AND ARCHI-
TECTURAL SCULPTURE.*

VOTIVE RELIEFS.

THE Votive Reliefs catalogued in the following section are, with a few exceptions (such as the recently acquired relief, No. 2155), of the later Greek or Graeco-Roman period, and are supplementary to those described in Vol. I., Nos. 770-817. For a general account of the character and intention of votive reliefs, see *ibid.*, p. 302.

2150. Part of a votive relief. A bearded deity, Zeus, or perhaps better, Sarapis (with doubtful traces of a modius), is enthroned to the left, half draped, and wearing sandals; his throne is supported by a winged and lion-headed Gryphon. Before it is a footstool with lions' feet. He has a sceptre in his right hand. On the left is a female figure, probably Isis, who stands to the front holding a long sceptre in her left hand. The head is wanting. She wears a long chiton and mantle, which is knotted on her breast with an Isiac knot. Behind the figure is her cow standing to the right, with the head turned to the front, and a pedestal, on which are the feet of a small statue; the upper part is lost. On the right of Sarapis was a standing figure on a smaller scale (perhaps a Victory), of which only the right arm holding a palm-branch now

remains. The original width of the relief is uncertain, but it was probably completed with a group of worshippers, and must be assigned to the Hellenistic period.—*Rhodes. Presented by F. T. Palgrave, Esq., 1891.*

Parian marble. Height, $11\frac{1}{2}$ inches; width, 1 foot $2\frac{1}{4}$ inches. Taken from a wall, into which it had been built, in Rhodes. Perdrizet, *Bull. de Corr. Hellénique*, XXIII., p. 559; pl. 3, fig. 1; Amelung, *Roemische Mitt.*, XVI., p. 258. Compare the relief at Munich, *ibid.*, p. 260.

- 2151.** Cippus, containing a votive relief within a panel. A figure of Zeus, bearded, and with long hair falling on his shoulders, pours a libation from a bowl on an altar. He wears a long chiton, mantle and shoes, and carries a sceptre. Before the altar is a bull, fallen on its knees, and behind is a gnarled trunk of a tree. A moulding passes round the top of the cippus.

Inscribed with a subscription list: Ποταμάντων δηνάρια δύο· | Ποταμάντων ήμεροπόσιον· | Έρμοκράτη(ς) Μιδίου δρα(χμὰς) ο· | Νείκανδρος Μενίσκων ήμεροπόσιον· | ιδίκος Διοδώρον | ξριφον. The word ήμεροπόσιον = drink for one day. This is one of a group of reliefs of which certain members are dated about the year 176, of an era which is doubtful. If the era is that of Bithynia, they would be about 121 B.C. If it is that of Sulla, about 91 A.D. According to the style, the earlier date is preferable.—*Cyzicus. Presented by A. van Branteghem, Esq., 1890.*

Marble. Height, 3 feet $5\frac{1}{2}$ inches; width, 1 foot $3\frac{1}{2}$ inches. Murray, *Rev. Arch.*, 3rd S., XVII. (1891), p. 11; Perdrizet, *Bull. de Corr. Hellénique*, XXIII., p. 594; pl. 5, fig. 2; Amelung, *Roemische Mittheilungen*, XVI., p. 262.

- 2152.** Votive relief. Zeus and a goddess(?). A headless male figure is seated to the front on a stool with cushion and ornate legs. His left arm rests on his thigh, and his right forearm is wanting. He is draped in a close-fitting

tunic, and a mantle round the legs and over the left shoulder. A female figure stands beside him, draped in a long tunic and mantle. The right leg is crossed over the left; the left hand rests on the left thigh, and the right arm, now wanting, is bent up from the elbow. The head, attached by a dowel, is now wanting. Late Greek work.—*Mytilenè*.

Parian marble. Height, $11\frac{1}{2}$ inches; width, 1 foot $\frac{1}{2}$ inch. Obtained by C. T. Newton, 1855.

2153. Part of a votive relief, with three divine figures. In the middle is a figure, probably Zeus, seated to the left, with a sceptre in the right hand, and a mantle over his knees. On the right is a figure, probably female, who stands behind the chair, half turned to the front, and having the right hand raised; on the left is a figure of Athenè (?) standing to the front. Each wears a long chiton and himation. The surface is much worn. A pilaster remains on the right, and above is an architrave. 5th–4th cent. B.C.—*Athens* (?). *Elgin Coll.*

Pentelic marble. Height, 1 foot 4 inches; width, 1 foot 4 inches; *Synopsis*, No. 383 (108); Ellis, *Elgin Marbles*, II., p. 128; *Mus. Marbles*, IX., pl. 37, fig. 3.

2154. Relief, perhaps votive, with Dionysos receiving a libation. The central group consists of Dionysos and a Maenad. The god is bearded, and wears a long sleeved tunic and a mantle, which is wrapped about him. He carries a thyrsus in the left hand, and holds out a two-handled cup to the Maenad, who pours into it from a jug. She wears a long tunic, with a diploïdion girt at the waist, and a small scarf over her shoulders. She carries a thyrsus on her left shoulder. Immediately behind the Maenad, a large crater stands on the ground. At the two extremities are nude Satyrs, standing outwards, but each turning inwards, with one hand extended, and with the other hand carrying a thyrsus.

The ground below is nearly destroyed, and a moulding appears to have been tooled away above.

A strong sense of decorative convention is shown in the symmetrical composition of the figures (note especially the alternate arrangement of the thyrsi), and in the rigid treatment of the drapery. This relief is an example of a tendency, which can be detected at Athens, to use the conventional form of archaic art, with a decorative intention, at a period earlier than that at which archaistic imitations became generally fashionable. The present relief may be compared with the chair of the priest of Dionysos (No 2709), but may be as early as the end of the 4th century.—*Athens. Elgin Coll.*

Pentelic marble. Height, 2 feet 7 inches; length, 5 feet 8 inches.

Found among the ruins of the theatre of Herodes Atticus. Formerly in the possession of N. Logotheti. *Mus. Marbles*, IX., pl. 28; Stuart, II., pp. 23, 45; Ellis, *Elgin Marbles*, II., p. 74; (= Vaux, *Handbook*, p. 122); *Elgin Room Guide*, II., No. F. 1; Hauser, *Die Neu-Attischen Reliefs*, p. 176.

2155. (Plate XXIV.) Votive relief, dedicated to Artemis Bendis. On the right is a figure of a female deity. She wears a sleeved tunic with a short skirt, and the skin of a wild animal falling from the left shoulder and girt round the waist, the mask being under the girdle on the left side; also a long mantle, fastened with a circular brooch, high boots, and a peaked Phrygian or barbarian cap. The left hand is raised and supported apparently by one end of a spear. In the right hand she holds out a bowl, in the attitude of a person making a libation, but here probably as pouring out blessings.

She is approached by a train of figures of a relatively diminutive scale. They are led by two elderly bearded men, draped in mantles which leave the right arms and shoulders bare, and the foremost carries a torch with

a spreading socket. They are followed by a company of eight nude youths, grouped in couples, and wearing fillets. These are treated with much grace and variety of pose. The first youth carries some object, perhaps a torch-handle.

The relief is bounded by pilasters, and surmounted by an architrave with acroterial ornaments.

The worship of the Thracian goddess Artemis Bendis was introduced into Attica and located at the Peiraeus towards the close of the 5th century B.C. The ceremonies included a torch-race (see Plato, *Republic*, p. 328), in which racing horsemen, squad contending against squad, passed the torch from one to another. There is, however, no suggestion of horses on the relief.

A relief of the years 329–328 B.C. (at Ny-Carlsberg) shows the goddess in the same form. The inscription records the award of wreaths to the two managers (ἐπιμεληταί), who probably correspond to the two elderly figures shown in the present relief. The date is probably about the middle of the 4th cent. B.C.—*Found at the Peiraeus*.

Pentelic marble. Height, 1 foot 8½ inches; width, 2 feet 9 inches. Bought, 1895. Mansell, No. 1473; *Arch. Anzeiger*, 1896, p. 143; Hartwig, *Bendis*, pl. 2, p. 13; C. Smith, *Class. Rev.*, XIII, p. 230; Trendelenburg, *Bendis* (1898); *Berlin. Phil. Wochenschrift*, 1898, p. 1227; 1899, pp. 90, 155. The form of the spear has been disputed. There is no indication of more than one, though the epithet δίλογχος (probably “with two spears”) is said to have been applied to the goddess (Cratinos in Hesychius, s. v.). There is no indication of a continuation in sculpture or painting above the hand, and there is no indication of point or butt on the ground. There is, however, a suggestion of a swelling, as for the point, under and within the hand. For the honorary inscriptions cf. *Bull. de Corr. Hellénique*, XXIII, p. 370.

2156. Fragment of a votive relief. Within a sunk panel are the feet of a male figure, standing to the front, resting on the right foot, with the left foot drawn back. Inscribed

with a dedication to Hermes and Heracles, by Horarios, the winner of a torch race :

*Α]θλα τὰ τῆς νίκης Ὁράριος Ἡρα[κλείδου]
λα]μπάδας Ἑρμείᾳ θῆκε καὶ Ἡρακ[λεί.

—*Athens. Elgin Coll.*

Marble. Height, $5\frac{1}{2}$ inches. *Synopsis*, 298 (219); *C.I.G.*, No. 250; *Greek Inscriptions in Brit. Mus.*, No. XLII.; Neubauer, *Hermes*, XI., p. 146; Kaibel, 943, who assigns the relief to the 2nd cent. A.D. For such votive reliefs, compare above, No. 2155, also No. 813. For the dedication of a torch to Hermes, cf. *Anth. Pal.*, VI., 100.

- 2157.** The heads and forehands of four horses, moving to the left, evidently a fragment of a relief on which a four-horse chariot was represented, driven at full speed. In front of the horses is the edge of a mantle. The jaws are drilled for metal bits. On comparing this relief with one belonging to the Duke de Loulé in Portugal, it is evident that this fragment has been broken off from a composition in which a figure, whose mantle is flying behind him, is represented running in front of a chariot, as Hermes runs before the chariot of Hades, or in analogous subjects. The present fragment may be part of a votive relief commemorating a victory in a chariot race. Probably a work of the 2nd cent. B.C.—*Pourtalès Coll.*

Parian marble. Height, 1 foot $4\frac{1}{2}$ inches; length, 1 foot $6\frac{1}{2}$ inches. *Cat. Pourtalès*, No. 38; *Bull. de Corr. Hell.*, XVI., p. 337 (Homolle); *Græco-Roman Guide*, I., No. 179A; Mansell, No. 1218. For the De Loulé relief, see *Bull. de Corr. Hell.*, XVI., pls. 8, 9. For an example of Hermes before a chariot, see *Ephemeris Arch.*, 1893, pl. IX. (= *American Journ. of Arch.*, IX., pl. 12); cf. also vol. I., No. 815.

- 2158.** Votive relief to Pan and the Nymphs. Three Nymphs move in a sort of dance to the left. They are fully draped in a long tunic, and a mantle wrapped round the body and arms. The figure on the right, who also wears

her mantle over her head as a veil, holds her right hand, wrapped in her mantle, near her chin. With the left hand she holds the flying end of the mantle of the middle figure, who advances in the same way to left. Her hair is tied in a large knot above her head. The third figure is partly broken away on the left. She was probably the last, since her left hand is on her hip. At her feet is a rough altar of rock. The scene is represented as an irregular rock cavern. In the rocks, on the right side, is a colossal head of the river-god Acheloös, though no distinctive attributes are indicated. The figures of Pan and Hermes were probably on the left side. Inscribed: ... ἀνέθηκ]εν Πανί, Νύμφαις. Work of the 4th-3rd cent. B.C.

Votive reliefs to Pan and the Nymphs, such as the present example, have been found in considerable numbers in the neighbourhood of Athens. The most complete examples show Pan, seated or standing in his cave, Hermes leading three Nymphs, the mask of Acheloös, and figures of worshippers. In abbreviated renderings Hermes and the worshippers are omitted. Acheloös, who was regarded as the father of the Nymphs, was associated with their worship, as the source of water-springs (cf. Plato, *Phaedr.*, p. 230). In one example he appears as a person instead of a mask ('Εφ. 'Αρχ., 1893, pl. 10). Roughly sketched work, with types used in the later Attic reliefs.—*Athens*.

Pentelic marble. Height, 1 foot 1½ inches; width, 1 foot 8 inches.

Bought, 1895. *Arch. Anzeiger*, 1896, p. 143; W. C. Perry, *Women of Homer*, p. 57. For this group of reliefs see Pottier, *Bull. de Corr. Hellénique*, V., p. 349; Furtwaengler, *Sabouroff Coll.*, I., pl. 28; Harrison, *Myth. and Monuments*, pp. 546, 547; 'Εφ. 'Αρχ., 1893, p. 135; *Amer. Journ. of Arch.*, 2nd ser., VII., p. 301.

2159. Fragment of a votive relief, dedicated to Asclepios and Hygieia. The hoofs and lower parts of six legs of horses, and a part of a seventh, are preserved, probably part of a

chariot group. Inscribed: . . . ν Ἀσκληπίω καὶ Ὑγ[εία].—*Trapezus. Strangford Coll.*

Marble. Height, 6 inches; width, 1 foot 2 inches.

2160. Vase with votive reliefs to Asclepios and for a prosperous voyage. The vase originally had two handles, but a part of the body is lost, with one of the handles. The subjects in order from one of the handles are as follows:—

1. In sunk relief, Poseidon standing on a ship, with his right hand supported by an oar, and with a dolphin on his outstretched left hand. The ship has a curved prow with a ram and terminates in a goose's head at the stern. A suppliant, draped, half kneels before Poseidon.

2. A panel in salient relief, with draped figures of Hygieia with a snake and Asclepios with a serpent-entwined staff, both standing to the front, and between them the boy Telesphoros, in cape and hood.

3. The inscription Εὐπλοιά σοι εὐτυχῇ, Θεόδουλε, and a sunk relief, with a ship running before the wind, over waves. A man in the stern holds the tiller of a steering oar with his right hand and a brace with his left. In the bows a smaller figure is engaged near the artemon, below which a gangway is suspended. The upper part of the rigging is lost. Εὐτυχῇ apparently stands for εὐτυχοί.

4 (on the opposite side of the vase). A part of a sunk panel, with a nude figure (perhaps Apollo), with long hair and a belt, running to the left. Inscribed: Πηδίου Ψυχαρίου τῷ στόλῳ ἀνέθηκα.

The salient relief, No. 2, appears to have been the original decoration of the vase, and the sunk reliefs must be subsequent additions. The name Theodoulos occurs seldom, if ever, before Christian times (2nd–3rd cent. A.D.).—*From Halicarnassos. Presented by W. R. Paton, Esq., 1901.*

Blue-veined marble. Height, 12½ inches; diameter, 2 feet 2 inches.

2161. Votive relief, with figure of Hecatè, standing. The goddess is in triple form. Each body has a long chiton, upper chiton and shoes, and wears a polos. The figure on the left has a nail (?) and key (?), that in the middle has two torches, and that on the right has a dagger and serpent. On each side is an altar. Slight Graeco-Roman work.

Parian marble. Height, $10\frac{3}{4}$ inches. Bought at Constantinople, 1877. *Arch.-Epigr. Mittheil. aus Oesterreich*, V., p. 70 a.

2162. (Fig. 26.) Votive relief of Selenè. A female bust, to the front, is draped in a sleeved chiton. Her hair is parted in the middle, and is brought down over her ears,



Fig. 26. No. 2162.

and falls in tresses. There are a crescent on her head, and seven stars in the field round. The bust is in an arched niche, which is surrounded by the signs of the zodiac in low relief. The pupils of the eyes are strongly

marked. The nose, which was a separate piece, is wanting. Inscribed below with the unintelligible Gnostic formula : *Ιαia · φραινφιρι · κανωθρα · λυκυσυντα · δωδεκακιστη · Σαβαωθ · αβωθερσας*. The relief is late Graeco-Roman work. From its position the Gnostic formula (2nd–3rd cent. A.D.) seems to have been added as an afterthought.—*From Argos. Presented by Col. de Bosset, 1818.*

Reddish marble. Height, 2 feet $1\frac{1}{2}$ inches; width, 1 foot 10 inches. Ellis, *Town. Gall.*, II., p. 156; *Arch. Anzeiger*, 1855, p. 72*. The provenance is supplied by a notebook of C. R. Cockerell, who sketched the relief at Argos.

- 2163.** Relief with Sarapis and Isis (?). Both figures stand to the front. Sarapis wears a long tunic, mantle, and shoes, and has a cornucopia. He has long hair, fastened with a taenia, and beard. Isis stands to the front, holding a cornucopia in both hands. She has a long tunic girt under the waist, mantle, and shoes. Neither figure has distinctive attributes, and they have also been called Ploutos (Wealth) and Fortune. Ploutos, however, is represented in art as a youth. Graeco-Roman work.—*Presented by the Rt. Hon. Sir Joseph Banks, P.R.S., 1809.*

Marble. Height, 2 feet 9 inches; width, 1 foot $11\frac{1}{2}$ inches. *Mus. Marbles*, XI., pl. 47 ("said to be from Athens").

- 2164.** Votive relief (?). In the centre is a bearded head of Heracles to the left, crowned with a spray of ivy leaves and berries. The lion-skin is knotted round his neck. On the left is a term of Pan, to the right, holding a pipe in his hands; a quiver leans against the term. On the right is a term of Priapus to the front, ithyphallic, holding up a fold of drapery, full of fruits. Beside him is an altar, laden with fruit (?). The whole is within a moulded frame.—*Towneley Coll.*

Pentelic marble. Height, $5\frac{3}{4}$ inches; width, $11\frac{1}{2}$ inches. *Mus. Marbles*, I., vignette; Baumeister, *Denkmäler*, II., p. 1004.

2165. Votive relief, to Priapus (?). It represents a square cippus erected in a spot consecrated to Priapus, whose terminal statue is seen on a rock on the left. Behind this term are a Pan's pipe and a shepherd's crook, pedum. The cippus stands in the middle of the scene. On its face is sculptured a myrtle wreath; it is surmounted by a vase with heads of Gryphons projecting on each side. Behind the cippus is a tree, and on the right another tree, near which are a stork and a goose feeding. Two other geese are turned towards the term, one of which is feeding on a branch from the rock at its base. Geese were sacred to Priapus. The relief is surrounded by a moulded frame. It appears to be a Graeco-Roman work, based on the landscape reliefs usually assigned to the Hellenistic period, and may be simply a decorative panel.—*Towneley Coll.*

Italian marble. Height, 1 foot $8\frac{1}{2}$ inches; width, 3 feet. Restored: left side, most of lower border, and right hand lower corner, with part of the goose, rocks, and tree. From the collection of Mr. Jennings. *Mus. Marbles*, II., pl. 3; *Græco-Roman Guide*, II., No. 139; Ellis, *Town. Gall.*, II., p. 159.

2166. (Fig. 27.) Votive relief representing Zeus, three Naiads, and the goat-legged Pan, standing in a row. Zeus, half draped, stands on the left, holding a thunderbolt and a sceptre; below is his eagle. The three Naiads each hold out a shell, the symbol of water-nymphs. Their hair falls in long tresses on each side of the neck, and is surmounted by a circlet; they wear long chitons, girt below the breasts, and shoes. Pan stands on the right, holding syrinx and pedum. He wears a goatskin. Behind him a goat couches. Sculpture very rude and late. 3rd cent. A.D. (?).—*Towneley Coll.*

Limestone. Length, 2 feet $2\frac{1}{4}$ inches; height, 1 foot $6\frac{1}{4}$ inches. Ellis, *Town. Gall.*, II., p. 151; *Græco-Roman Guide*, II., No. 95. Votive dedications to Pan and the Nymphs in concert are frequently found in Greece (cf. No. 2158). The same combina-

tion, with a change of type, occurs, as in the present instance, on reliefs of the Roman period. Cf. Spon, *Recherches*, p. 481; Millin, *Gal. Mythologique*, I., pl. 56, No. 328; Baumeister, *Denkmaeler*, p. 1033.



Fig. 27. No. 2166.

- 2167.** Relief representing a bull-fight. Two men are attacking a bull which advances from the right, rushing on the spears with which his assailants pierce his breast and neck. Both the men wear short tunics, girt at the waist and reaching nearly to the knees. The more advanced figure wears a skin hanging over his left arm. The relief, which is set in a plain frame, may have been a votive tablet.—*Naxos*.

Greek marble. Height, 1 foot $6\frac{1}{2}$ inches; width, 2 feet $5\frac{1}{2}$ inches.

Restored: the left end of the relief, with right arm and leg of hindmost figure; right forearm to wrist, part of spear, right leg from knee to ankle of leading figure; left horn, ear, forefoot of bull; also tail, and right edge of frame. Formerly in the Choiseul-Gouffier and Pourtalès Collections. Bought, 1865. *Choiseul-Gouffier Sale Cat.* (1818), No. 110; *Portalès Cat.*, No. 36; Mansell, No. 864; *Græco-Roman Guide*, II., No. 23; Wolters, No. 1914.

- 2168.** Lower part of a votive relief, with Cybelè seated to the front on a throne with a footstool, and flanked by two

lions. She wears shoes, a long chiton, and a mantle with a fringe. 2nd-3rd cent. A.D.—*Palmyra*.

Marble. Height, 9 inches; width, 1 foot 3 inches. Purchased, 1882.

2169. Fragment of a votive relief to Cybelè. In the middle, the lower part of the drapery, and the feet of the goddess standing to the front. A lion is seated at the right, and there are traces of a corresponding lion at the left. The lower part of a draped male figure remains at the right, and there are traces of another figure on the left.

Inscribed: . . . βότιλλα μητρὶ Φρυγίῃ. Probably of the 3rd cent. B.C.—*Ephesus*.

Marble. Height, 9 inches; width, 1 foot 1 inch. For the date see *Greek Inscriptions in Brit. Mus.*, DLXXVI. From J. T. Wood's Excavations.

2170. Votive relief to Cybelè. The goddess is enthroned to the front, between two seated lions. She holds up a tympanum in the left hand, and places the right hand on a lion's head. She wears a sleeved tunic, with diploïdion, and a mantle which passed over the head and about the legs. The upper part of the relief is broken away, and the surface is much worn.—*Mytilenè*.

Marble of Asia Minor. Height, 9½ inches. Obtained by C. T. Newton, 1855.

2171. Votive relief, dedicated to Pluto and Persephonè (?) by Flavius Sabinus. Two figures, rudely sculptured, stand on plinths to the front. Pluto (?) is draped in sleeved tunic, and mantle, with a rod or sceptre on his left arm, and an uncertain object in his right hand. Persephonè stands to the front with a long tunic and upper tunic. Between the two is Cerberus, also on a plinth. The upper part of both figures is wanting. The work is

unskilled. Inscribed, Θεοῖς ἐπηκόοις Φ. Σαβείνος εὐξάμενος ἀνέθηκεν. 2nd cent. A.D. (?).

Marble. Height, 1 foot 8 inches; width, 1 foot 3½ inches.

- 2172.** Votive relief, unfinished and in rudest style. Zeus, in tunic and mantle, is seated to the front in the centre, with a sceptre in his raised left hand, and a bowl in his right hand. On the left is a female deity, standing, perhaps Demeter, with long tunic and diploïdion, and wearing a veiled modius. On the right is Apollo, standing, nude, except for a small chlamys, holding his lyre in his left hand. Beside him a Gryphon, looking upwards. Late Graeco-Roman work.—*Prusa. Presented by T. F. Hughes, Esq., 1865.*

Marble. Height, 1 foot.

- 2173.** Fragment of a votive relief. Mercury, nude, except for a chlamys, stands to the front, with caduceus on left arm, and large purse in his right hand. A diminutive figure makes an offering on an altar inscribed, *Deo Mercurio*. Above, on the left hand, is a part of a cock. Provincial and late Roman work.

Limestone. Height, 1 foot; width, 1 foot 1 inch. Ellis, *Town. Gall.*, II., p. 156.

- 2174.** Votive relief. Within a rudely-shaped semi-circular panel a bearded figure rides to the right on a deer. He wears a short tunic, chlamys and boots, and is attended by a dog. On the right is a diminutive female figure, standing, closely draped, holding up a cornucopia (?). On the left is a tree. This is probably a votive relief dedicated to a local divinity. Rough provincial work.—*Varna.*

Marble. Height, 7¼ inches. Purchased, 1863.

2175. Panel from the lower part of a relief, probably votive. In the middle is an altar. On each side is a bull, with his head tethered by two ropes, and a figure about to sacrifice the bull. The figures have long tunics and Phrygian caps, and stand with double-edged axes up-lifted in their hands. Above are the bases of columns and remains of a relief, perhaps consisting of two standing figures and an altar. The style is conventional and late.—*Philippi. Strangford Coll.*

Marble. Height, 10 inches; width, 1 foot $8\frac{1}{4}$ inches.

2176. Fragment from the right-hand side of a votive relief. Within a roughly-sunk panel are two figures of women, standing to the front, closely draped in long tunics and mantles. The figure on the left turns her head towards the lost portion of the subject. Hellenistic work.

Parian marble. Height, $10\frac{1}{2}$ inches.

2177. Fragment, probably from a votive relief. The upper edge of the relief is preserved, with three heads to the front, and traces of the drapery on the shoulders. The work is very rude and unfinished.—*Carthage.*

Marble. Height, $3\frac{3}{4}$ inches; width, $7\frac{1}{2}$ inches. Excavated by Dr. N. Davis, 1859.

2178. Fragment of relief, perhaps votive, with a bearded figure, playing a lyre. He stands to the right, draped in a sleeveless tunic and mantle, and holds up a large lyre. The figure is wanting from the knees.

Pentelic marble. Height, $7\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.

2179. Fragment from the left lower corner of a relief, with the lower part of two male figures turned to the right. One of these has a short tunic girt at the waist. His right hand clasps his left wrist, and his left hand holds a knife(?)

The figure on the left has a short tunic and chlamys, and stands on tip-toe.

Inscribed 'Ασκ]ληπι[ς (?).—*Blacas Coll.*

Marble. Height, 1 foot 2 inches; width, 10 inches.

2180. (Fig. 28.) Fragment of a votive relief, sculptured in rude and unpractised style. Within a panel are two female figures, in long tunics and mantles, closely wrapped about them, holding up wreaths to the left. On the right is a diminutive figure of a girl, similarly draped, holding up a similar wreath. On the left are traces of an altar.



Fig. 28. No. 2180.

Inscribed . . . κα[τ'] ἐϋχάν.
—*Laconia. Inwood Coll.*

Marble. Height, 10½ inches. *Synopsis* (1848), No. 429*. *Greek Inscriptions in Brit. Mus.*, No. CLI.

2181. (Fig. 29.) Fragment of a votive relief, containing the lower part of a draped female figure to the left, a draped figure of a child, also to the left, and a draped female figure, holding a wreath in the right hand and a branch in the left hand. In the field is a wreath.



Fig. 29. No. 2181.

The work is exceedingly rude, but it must be considered as unskilled and not archaic.—*Laconia. Inwood Coll.*

Marble. *Synopsis* (1848), No. 430. Height, 9 inches; width, 1 foot 3½ inches.

2182. Fragment of the right side of a relief, either votive or sepulchral. Four draped figures, alternately male and female, advance to the left. In front of them are figures of a boy and girl. 4th cent. B.C.—*Athens* (?).

Pentelic marble. Height, $11\frac{3}{4}$ inches; width, 10 inches. For reliefs of this type, compare vol. I., p. 301, and Nos. 714–719.

2183. Fragment of a relief, probably votive, with a half-draped figure of an elderly man, turned to the right, having the right arm raised. The head and right forearm are wanting. A mantle passes over the left shoulder and round the legs, crossing over the left hand. Inscribed with a fragmentary list of officers of the gymnasium:
 [Γραμματ]εὺς | [Ἀθ]ηνίων | [Δη]μητρίου | Φαληρεὺς. | Ἡγεμὼν
 | Διονυσόδωρος | Διονυσίου | Ἀναφλύστιος. | Ὀπλ[ο]μάχος
 Σ[ώστ]ρατος | . . . [ο]ν | . . . εὺς. | [Κεστροφ]ύλαξ | . . . νης
 | . . . εὺς. | End of the 1st cent. A.D.—*Athens*. *Elgin Coll.*

Marble. Height, 8 inches. *Synopsis*, 335 (126); *C.I.G.*, 280; *Greek Inscriptions in Brit. Mus.*, No. XLIII. For the date, cf. *C.I.A.*, III., 1086.

2184. Fragment of a relief, probably votive. The lower parts are preserved of a draped female figure enthroned to the right with a foot-stool, and of a standing draped female figure to the left, with the right arm raised, and an uncertain object, perhaps a casket, in the left hand.—*Cyzicus*. Presented by A. van Branteghem, Esq., 1890.

Greek marble. Height, 1 foot $5\frac{1}{4}$ inches. Murray, *Rev. Arch.*, 3rd Ser., XVII., p. 12, No. 5.

DECORATIVE AND MURAL RELIEFS.

The reliefs that are here grouped under the above title are those of which the main purpose appears to have been decorative; they were probably employed as panels in buildings. It is difficult, however, to draw any strong line of distinction between such reliefs as the visit of Dionysos to Icarios (No. 2190) or the Apotheosis of Homer (No. 2191) and the preceding class, although the votive character appears more plainly in the former, and the decorative intention in the latter. It is also possible that some of the smaller reliefs in this class may have been cut from sarcophagi, but they retain no indications of such an origin.

- 2190.** Relief, representing a visit paid by Dionysos to the house of a mortal, often described as the visit of Dionysos to Icarios.

Near the left of the relief a beardless male figure half reclines on a couch. He raises himself and turns round to Dionysos with a gesture as of welcome. He is nude except for a mantle over his lower limbs (as to which see below), and wears an ivy wreath. In front of his couch is a table, which is supported by three lions' legs, and which carries cakes and a two-handled cup. To the left are four dramatic masks on a lower platform. In the centre of the relief is the Indian Dionysos, ivy-crowned, bearded, and corpulent, who is supported by a boy Satyr standing beneath his left arm. He wears a wreath of ivy and a large mantle wrapped closely about him. He holds out his right foot, and a second boy Satyr bends down to draw off his sandal, as was the custom with guests before sitting down to a banquet. On the right behind Dionysos is his suite, or thiasos, consisting in

its present state of four figures advancing one behind the other. The foremost of these is a youthful Satyr holding a thyrsus over his right shoulder and looking back at Silenus. He is nude except for a wreath. Silenus plays on the double flute. He wears a wreath (restored), a scanty mantle about his body, and buskins. Behind Silenus is another Satyr holding a wreath (?) over his head. He wears a panther-skin, and is carrying a wine-skin over his left shoulder, as may be seen on other examples. He is looking back at a bearded figure with a wreath, who, as we learn from extant repetitions of this design, has supported a drunken Bacchante, of whom the only trace remaining on the marble is the drapery from the waist downwards, a hand holding a lyre, and the feet. All the figures in the suite of Dionysos are smaller in stature than the god. On the left is an unfluted column on a square plinth, which supports a large basin with three feet. Rising out of this basin is a Doric column, on which stands a terminal figure. This has been thought to represent the figure called Manes in the game of Cottabos, which was placed on a pillar above a dish. The term, however, does not resemble the extant examples of the Manes, either in size or in type. In some instances the term is surmounted by a triple head, and has, therefore, been called Hecatè, or Hermes Trikephalos. In that case it may, perhaps, be considered as standing against the wall of the house, and not as rising out of the basin.

In the background of the relief is a house which is of considerable interest, on account of the rarity of representations of Greek domestic architecture. It has a wooden roof covered with tiles, and two rectangular windows, divided by plain columns; in the gable of this edifice is a head of Medusa, supported on each side by a Triton. Below the eaves the walls are hung with

festoons, which a Satyr is fastening. There is a small projection, also tiled, at the right end of the building, and, on the left, is a smaller building, also roofed with tiles. This is continued to the right by a wall terminated by a pilaster, which is surmounted by a small tablet; on this is sculptured a Victory driving a chariot in relief; this, doubtless, indicates a votive tablet to commemorate a chariot victory. (Cf. Nos. 814, 815.) A curtain is fastened to the small building and to the pilaster to form a background to Dionysos and the seated figure. Between this curtain and Dionysos is a second couch prepared for the god. Behind the suite of Dionysos is a lower wall, beyond which, in the distance on the extreme right, are a palm-tree, and a tablet surmounting a pillar; it corresponds with the tablet already described, except that the plain side is shown. Behind the larger edifice, on the extreme left, is a plane-tree, which, as elsewhere in reliefs, perhaps indicates a court round the house.

The subject here described occurs, with certain modifications in the design, on several reliefs, which are enumerated and compared by O. Jahn (*Arch. Beiträge*, p. 198). On three of these repetitions a female figure, probably the wife of the male figure, is reclining on the same couch with him, and in the marble here described a new piece has been inserted in the place which should be thus occupied.

The explanation of the subject of the relief, first proposed by Visconti, and commonly accepted till recently, was that the scene represents the visit of Dionysos to Icarios, the hero of the Attic deme Icaria, who entertained Dionysos and was taught by him to cultivate the vine.

This is, no doubt, a possible interpretation. Pausanias saw a group of terracotta figures at Athens, representing Amphiktyon entertaining Dionysos and other gods (Paus.,

i., 2, 5). There is, however, nothing decisive in the present relief, unless we suppose the masks to be an allusion to the supposed invention of the drama in Icaria (Athen., ii., p. 40a; Jahn, *Arch. Beitr.*, p. 206), and the figure of Icarios is too youthful. It is more probable that the subject must be interpreted in a general sense. In that case the relief might be supposed to represent the visit of Dionysos to a mortal, and to be a votive tablet, dedicated by a person who had received a favour from the god. In certain instances the subject has been interpreted as a visit paid by Dionysos to a sick person. (Cf. Jahn, p. 208.) The type, however, occurs in a simpler form, on an Attic relief now in the Louvre (*Arch. Zeit.*, 1881, pl. 14; Deneken, *De Theoxeniis*, p. 50 and pl.). In this example, the youthful Dionysos, supported by a Satyr, is received by a man reclining on a couch, while a woman sits at the foot of the couch and a boy pours out wine. In front is a table with provisions and a snake. The composition, except only for the figure of Dionysos, is akin to that of the "Sepulchral Banquets" (Nos. 711-735), and appears to have been employed in that form, with sepulchral significance. Probably a Graeco-Roman copy of an original of the 3rd cent. B.C.—*Towneley Coll.*

Marble. Height, 3 feet; length, 4 feet 11½ inches. The surface has suffered much from decay and retouching. Restored: Icarios—drapery about legs. Satyr removing sandal—right arm, left foot. Leading Satyr—parts of thyrsus. Silenus—top of head and left hand. Following Satyr—head, right arm, feet. Last group much mutilated and restored (see above). Figure decorating house—left arm and leg. Small portions near the margin.

This relief was in the Casa Maffei at the time of Martin van Heemskerck's visit to Rome, about 1535 A.D. (Michaelis, *Jahrbuch des Arch. Inst.*, 1891, pp. 133, 134). It was placed by Pope Sixtus V. in the Villa Montalto (afterwards the Villa Negroni). An engraving, dated 1548, was published by A. Lafreri in the collection of prints issued under the title *Speculum Romanæ*

Magnificentiae. It is principally based on the present marble. The value, however, of the print for deciding questions of restoration is impaired by the fact that the figures appear to be taken from the Farnese replica, now at Naples. Details such as the stool under the masks, and the objects on the table, are also from the Farnese copy, although the masks are there wanting. The print is lettered "ex marmoreis tabulis graphica deformatio." A drawing in the Codex Pighianus (described by Hauser, *Die Neu-Attischen Reliefs*, p. 191) appears to be derived from Lafreri's composite print. On the other hand, a drawing in a Berlin codex (Hauser, *ibid.*) appears to represent the subject unrestored. Lafreri's print is copied in the Appendix of Ursinus to Ciacconius, *De Triclinio* (Heidelberg, 1590, p. 120) as a representation of the Farnese copy, and again in the ed. of Amsterdam, 1664 (p. 242), where it is said to be from the Montalto copy. Lafreri's composition was also repeated, with additions, by Bellori, *Admiranda Rom. Ant. Vest.* (2nd ed., 1693), pl. 43; Montfaucon, *L'Ant. Expliq.*, II., pl. 89.

For more recent literature, &c., see *Mus. Marbles*, II., pl. 4 (= Baumeister, p. 1765, fig. 1849); Ellis, *Town. Gall.*, II., p. 140 (= Vaux, *Handbook*, p. 241); Müller-Wieseler, *Denkmaeler*, II., pl. 50, No. 624; *Græco-Roman Guide*, I., No. 176; Jahn, *Beiträge*, p. 198; Deneken, *De. Theoxeniis*, p. 47; Wolters, No. 1844; Schreiber, *Reliefbilder*, pl. 37, 37A; Mansell, No. 847; Hauser, p. 190; Gardner, *Handbook*, p. 439; Frazer, *Pausanias*, II., p. 54.

The principal examples of the type are (1) Relief in the Louvre. Clarac, II., pl. 133, No. 111; Schreiber, *Reliefbilder*, pl. 38. (2) Relief in the National Museum at Naples. Schreiber, *Reliefbilder*, pl. 39. (3) Terracotta panel. Campana, *Opere in plastica*, pls. 29, 30. Half of the composition is on a terracotta panel in the Brit. Mus. (D 531; *Mus. Terracottas*, pl. 25, No. 47). For further examples see Jahn, *Beiträge*, p. 198; Hauser, p. 189. The example here described is chiefly remarkable as containing the Satyr decorating the house, the relief in the pediment, and the figure of Victory on the tablet, which are wanting elsewhere. On the other hand the two female figures have been almost obliterated.

2191. (Fig. 30.) Apotheosis of Homer. In this relief is represented a mountain side, on the summit of which Zeus is seated. The scene below may be divided into three stages or rows of figures. In the lowest row Homer is

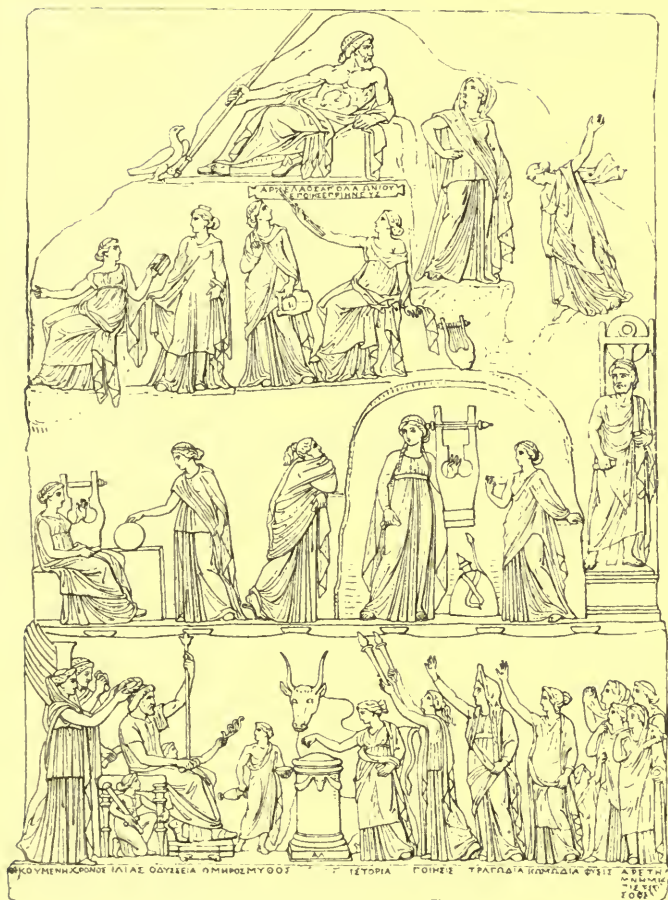


Fig. 30.—Apotheosis of Homer. No. 2191.

seen enthroned, and receiving the honours of an apotheosis. This ceremony takes place in front of a row of columns, which are nearly concealed from view by a curtain. The scene is similarly bounded in the relief of Dionysos and

Icaros (No. 2190). Possibly in this case we are intended to imagine the scene as being enacted inside the temple thus slightly indicated. All the figures in this row can be identified, as their names are inscribed immediately under them. Homer, ΟΜΗΡΟΣ, is seated near the left of the scene, on a throne with a footstool. He is a venerable bearded figure, wearing a long chiton with short sleeves, over which is a mantle. The poet holds a scroll in his right hand, and a sceptre with a lotus-top in his left hand. His throne is supported by two female figures, kneeling one at each side, ΙΛΙΑΣ, the Iliad, and ΟΔΥΣΣΕΙΑ, the Odyssey. Iliad wears a long chiton, girt at the waist. In her right hand she holds a sheathed sword, to indicate that the subject of the Iliad is war; her left hand clasps the leg of the throne of Homer. Odyssey, of whom the head and left arm only are visible, holds up the ornament from the stern of a ship (aplustre) as a symbol of navigation. In front of the footstool of Homer is a roll; at the left end of the roll is a mouse, and at the right end, where the surface is now broken away, there was probably a frog, in allusion to the "Batracho-myo-machia," or Battle of Frogs and Mice, of which the authorship was ascribed to Homer. Behind the poet stand, side by side, ΧΡΟΝΟΣ, "Time," represented by a winged male figure, apparently a portrait, who holds a roll in each hand; and [ΟΙ]ΚΟΥΜΕΝΗ, "the inhabited Earth," a female figure wearing a long chiton with diploëdion, and with her head veiled and surmounted by a calathos; she crowns Homer with a wreath. In front of the Poet is a kindled altar inscribed ΔΑ, decorated with festoons and (probably) an ox-skull, beside which stands a Carian bull with a hump. On the left of the altar is ΜΥΘΟΣ, "the genius of Myth," represented as a youth partly draped in a mantle which leaves the right shoulder bare. He acts here as an attendant at the

sacrifice, holding the jug in his right hand, and the bowl (restored) in his left; he turns round towards Homer, as if to offer a libation. On the right of the altar is ΙΣΤΟΡΙΑ, "History," strewing incense on the altar from a bowl held in her left hand. History, like the remaining figures in this tier, is considerably shorter than Earth. She wears a chiton without diploïdion, closely girt under the breast, and a mantle. Behind her is ΠΟΙΗΣΙΣ, "Poesy," holding up two flaming torches and with head thrown up as if inspired. She wears a long chiton with diploïdion, and a mantle. Behind these figures, on the right, are ΤΡΑΓΩΔΙΑ, "Tragedy," and ΚΩΜΩΔΙΑ, "Comedy," standing in the same attitude, holding up their right arms in the gesture of acclamation. Tragedy wears her usual dress—a high mask and buskins, a long chiton with a broad girdle, and a mantle. Comedy has a close-fitting chiton without a girdle, mantle, and sandals, and also seems to wear a mask. Behind her is a child of uncertain sex, though most like a boy in the dressing of the hair, inscribed ΦΥΣΙΣ, "Nature," and on the extreme right is a group of four draped female figures, severally representing ΑΡΕΤΗ, "Virtue," ΜΝΗΜ[Η], "Memory," ΠΙΣΤΙ[Σ], "Good Faith," and ΣΟΦ[ΙΑ], "Wisdom."

Between this scene and the top of the mountain are two rows of figures, which clearly represent the nine Muses with Apollo. In the row immediately above the sacrifice is a cave, in which stands Apollo, in the long flowing dress girt at the breast, and mantle, of Apollo Citharoedos (cf. Nos. 774, 817), and with a large lyre. The right hand perhaps holds a plectrum. At his feet is the Delphic omphalos (cf. Nos. 209, 776, 1438*), with the bow and quiver of the god laid on it. A female figure also stands in the cave, who, from her association with Apollo, has been usually called the Pythian priestess, making a

libation. It is however a scroll, not a phialè for libations, that she holds in her hand, and it is therefore probable that this is the figure of one of the Muses (compare a terracotta from Myrina, *Gaz. Arch.*, 1887, p. 135). It has been generally supposed that the rocky terraces on which the Muses appear in this relief represent Parnassus, and in this case the cave within which Apollo is standing would be the Corycian cave on that mountain. The presence of the Carian bull might be taken to indicate that the scene is in Asia Minor, and Atabyris in Rhodes has lately been suggested, but it is perhaps more likely that the artist had no definite mountain or cave in his mind when designing the relief. On the left of the cave are three Muses, which may be identified with more or less of certainty. The figure nearest Apollo, who leans on her elbow, is generally recognised as Polyhymnia, of whom this is the typical attitude; next to her, on the left, stands Urania, identified by her globe; the seated figure with the lyre associated with her is probably Terpsichorè. The object held in the right hand of Terpsichorè appears to be a roll, though it may be only a rude representation of the *plectrum*. On the platform above is another group of four Muses. The Muse seated on the left, and holding out tablets, as if reading, is probably Clio. The seated figure on the right who looks up towards Zeus, and holds two flutes, may be identified by this attribute as Euterpè. Behind her, and immediately over the cave, a lyre is thrown on the rock. The Muse who stands looking up at Zeus, and holding a lyre, is probably Erato, the Muse of amatory poetry. Having identified the Muses who are furnished with recognizable attributes, we must distribute the names that remain among the unidentified figures. If the figure in the cave is called the Pythian Priestess, all the remaining female figures must be Muses. If however, as observed above,

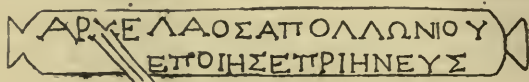
the figure in the cave is a Muse, one of the other figures must be differently named. It has therefore been proposed (by Cuper, by Goethe and by S. Reinach) to call the standing figure, nearest to Zeus, Mnemosynè (Memory), who was accounted the mother of the Muses, Zeus being their father. Pausanias (i. 25) mentions a group at Athens which contained Zeus, Mnemosynè and the Muses. The position of Mnemosynè is next in rank to that of Zeus, and she is of a larger scale than the Muses. The remaining names to be assigned are Thalia, Melpomenè, and Calliopè. The standing figure in the upper tier, who seems to be listening to Clio, might be either Calliopè or Melpomenè, the Muse of Tragedy. The latter is, perhaps, to be preferred. The figure who is seen on the right running quickly down the rocky staircase might be Thalia, Muse of Comedy, or Calliopè. Reinach suggests Calliopè, quoting Horace, "Descende . . . caelo Calliopè." The left arm of this figure, which is modern, appears to have been restored in a way that exaggerates the violence of the movement. If the names proposed above are correct, the female figure within the cave must be Thalia. On the question of how far names can properly be attached to the different types before the Roman Empire, compare No. 1106.

All the Muses in this relief and also the Mnemosynè wear the long tunic, with mantle variously disposed over it. Mnemosynè wears a veil over the back of her head. The hair of Polyhymnia is drawn back from her face, and the tresses are tied in a knot behind.

At the top of the relief, Zeus is seated in a reclining attitude on a rocky throne, draped in a mantle which is wrapped about his legs. He holds a sceptre by the middle in his right hand and looks towards Mnemosynè. The eagle stands on the left.

Immediately below the figure of Zeus the name of the

artist, Archelaos, son of Apollonios, of Prienè, is inscribed on an oblong tablet in the rock, partly covered by the flute of Euterpè:—



Ἀρχέλαος Ἀπολλωνίου ἐποίησε Πριηνεύς.

One figure remains to be described, which probably contains the clue to the intention of the entire composition. To the right of the cave and immediately below the rocky staircase is the representation, not of a poet, but of a statue of a poet. The statue stands on a square moulded plinth. It is draped in a tunic with short sleeves like that of Homer, and a mantle which passes about the body, under the right arm and over the left shoulder. The figure has a scroll in the right hand. Immediately behind is a large tripod with rings, and a domed cover (cf. No. 515). The head, being a restoration, must be disregarded. Among the names proposed are those of Homer, of Hesiod, as the chief rival of Homer, and of Orpheus, the inventor of poetry. [For Hesiod on Helicon, accompanied by a tripod, the emblem of a victory over Homer, compare v. Wilamowitz, *Arch. Anzeiger*, 1903, p. 119.] The most probable explanation appears to be that which was first proposed by Goethe, namely, that this is the portrait of a poet who won a tripod in a contest, and who celebrated the event by a votive relief, on which he is shown as the dedicator. In the same manner the reliefs of Apollo and Nikè are thought to be dedications by a successful poet (cf. Nos. 774, 775), and in mediæval pictures portraits of the dedicator and his family are introduced as if present at sacred events.

The general meaning of the relief is clear, although the exact relations of some of the parts are uncertain, and

although it cannot be determined whether the temple in the lowest tier is the temple at Delphi, and whether the mountain is Parnassos with the Corycian cave, or Olympos or a mountain elsewhere. The artist has represented in the upper tiers the divine patrons and inspirers of song, and in the lowest tier the most divine of mortal poets, from whom, perhaps, the dedicator obtained his inspiration. Homer is enthroned, and by an easily understood allegory he is represented as receiving worship from the poetic arts that were derived from his poems, from the abstract qualities illustrated in them, and from the Space and Time through which they exist. If the figure running down the staircase is supposed to be the bearer of a message from Zeus respecting the Apotheosis, the whole composition is satisfactorily connected.

Nothing is known from any other source of the artist Archelaos of Prienè, and the date of the relief is therefore doubtful. Several recent writers have assigned the work to the time of Tiberius. The relief was found near Bovillae, whence a *Tabula Iliaca* was also obtained. As the Emperor Tiberius is said by Suetonius to have had a pedantic love of mythological lore such as these monuments record ("Maxime curavit notitiam historiae fabularis, usque ad ineptias atque derisum," Suet., *Tib.*, c. 70), and as he erected a temple at Bovillae to the Julian Gens (Tac., *Ann.*, ii. 41), it has been conjectured that he there dedicated both the *Tabula Iliaca* (cf. No. 2192) and the relief here described. But it is clear that, even supposing that the relief was placed at Bovillae by Tiberius, there is no evidence that it may not have been produced at an earlier period. That this was the case is shown by the forms of the inscriptions, which are decidedly earlier than the imperial times, and which allow us to assign the relief to the second century B.C. The absence of the adscript iota in the words *τραγῳδία*

and *κωμφοδία* does not prove a late date, since the omission of the iota, though rare before the time of the empire, can be shown to have occurred occasionally, at least as early as the second century B.C. (cf. Loewy, p. 209; Reinach, *L'Épigraphie Grecque*, p. 270; and the inscription from Priène, *Greek Inscriptions in Brit. Mus.*, No. ccccxxii.).

The sentiment of the design is also well suited to the taste of the Alexandrine age, when allegorical personifications began to take the place of simpler mythological figures. Such personifications would, no doubt, be recognised more frequently in ancient art, if we had the means of identifying them. The celebrated picture of Slander by Apelles (about 330 B.C.) is said to have contained figures of Ignorance, Suspicion, Envy, Malice, Deceit, Truth, Repentance. In the procession of Ptolemy II. (about 260 B.C.) a figure of Ptolemy was accompanied by a figure of Aretè (Virtue) holding out an olive wreath (Athen., v., p. 201 D).

Ptolemy Philopator built a temple of Homer, which contained a statue of the poet surrounded by personifications of the cities that claimed to be his birthplace (Aelian, *Var. Hist.*, xiii. 22).

The style of the sculpture presents nothing distinctively characteristic of the Roman period, or at variance with Hellenistic art. Little invention, however, is shown in the figures, several of which represent well-known types, the authorship of which has lately been assigned (by Watzinger, after Amelung) to Philiscus of Rhodes. The relief also is unusually complicated. The figures range from a low to a very high degree of projection, and the planes of the background are remarkably varied. So picturesque a treatment would not have been admitted in Greek art till that later period when sculpture came under the influence of painting and attempted to express in marble scenes more suitable to the sister art.

The face of Chronos bears some resemblance to that of Ptolemy II. Philadelphus (284–247 B.C.), and it is not impossible that we have a king and a queen of the Hellenistic period represented here as allegorical personages.—*From Bovillae. Purchased 1819.*

Parian marble. Height, 3 feet 10½ inches; width, 2 feet 7½ inches.

Restorations: Zeus—knees; Mnemosynè—part of breast and face; Calliopè (?)—left arm, part of drapery, hair, and neck; Euterpè—head; Erato—head, fingers of right hand; Melpomenè (?)—head; Clio—face; poet—head, part of right hand, left foot; Thalia (?)—head; Apollo—head, part of right hand; Polyhymnia—part of drapery; Urania—head, right hand and part of globe; Terpsichorè—head; lowest tier, group on right, foremost figure (Sophia?)—head, part of drapery and left hand; second figure from front (Pistis?)—left hand with scroll; Comedy—part of drapery; Poesy—parts of hair and drapery; Mythos—phialè and left hand; Homer—right wrist, and right foot; also the top corners and a part of the base of the relief. The restored portion of the frog, at the right end of the scroll (see fig. 30), has been removed from the marble. The above restorations were finished before 1658, the date of Galestruzzi's drawing (see below).

The relief was discovered about the middle of the 17th century, together with ancient foundations, and numerous sculptures, at the Osteria delle Frattochie, which is on the Appian Way, about eleven miles from Rome, and near the ancient Bovillae. (Canina, *Annali dell' Inst.*, 1853, p. 176; *Mon. dell' Inst.*, V., pl. 60; cf. Kircher, *Latium* (1671), p. 81, "Paucis praeterlapsis annis," and Severolo, *ibid.*, "ante bina circiter lustra.") It was found on property of the Colonna family, and was preserved in the Colonna Palace at Rome till 1805, when it was brought to London. First published by Kircher (*loc. cit.*) with pl. facing p. 82 by Galestruzzi, dated 1658. See also Bellori, *Admiranda Rom. Vestigia* (2nd ed., 1693), pl. 81, and in Fea, *Miscellanea*, I., p. 265; Cuper, *Apotheosis Homeri* (Amsterdam, 1683), reprinted in Polenus, *Suppl.*, II., p. 1; Gronovius, *Thesaurus*, II., p. 21; Montfaucon, *L'Ant. Expliquée*, V., pt. i., p. 165; pl. 130; Addison, *Remarks on Italy* (ed. 1705), p. 343; Schott, *Explication nouvelle de l'Apothéose d'Homère*, etc. (Amsterdam, 1714), repeated in Polenus, *Suppl.*, II., p. 298; Winckelmann, *Hist. l'Art*, Bk. VI., chap. 2; Visconti, *Mus. Pio-Clem.*, I., pl. B Millin, *Gal. Myth.*, pl. 148; Goethe, "Færneres über Kunst,

in *Collected Works* (ed. Cotta, 1860), V., p. 435; Ellis, *Town. Gall.*, II., pp. 118-130 (= Vaux, *Handbook*, p. 179); Braun, *Apotheose des Homer*, Leipsic, 1848; Schmidt, *Annali dell' Inst.*, 1849, p. 119; Müller-Wieseler, *Denkmaeler*, II., pl. 58, No. 742; Brunn, *Gr. Künstler*, I., pp. 572, 584; *Denkmaeler*, No. 50; Kortegarn, *De tabula Archelai* (Bonn, 1862); Overbeck, *Gr. Plastik* (4th ed.), II., pp. 457, 463; *Græco-Roman Guide*, I., No. 159; Wolters, No. 1629; Reinach, *Gaz. Arch.*, 1887, p. 132, pl. 18; Sittl, *Gebaerden d. Griechen*, p. 293, pl. 4; Bie, *Die Musen*, p. 50; Mitchell, p. 668; Baumeister, *Denkmaeler*, p. 112, fig. 113, p. 1303; Roscher, *Lexikon*, II., p. 3266; Collignon, II., p. 675; Bernoulli, *Griech. Ikonographie*, I., p. 5; Watzinger, *Das Relief v. Archelaos* (1903); Mansell, No. 827; *Stereoscopic*, No. 154.

For the date and inscriptions see Stephani, in Köhler, III., p. 322; Michaelis in Jahn, *Gr. Bilderchron.*, p. 81; Trendelenburg, *Musenchor*, p. 12; Loewy, *Inscr. Gr. Bildhauer*, p. 207, No. 297; Kaibel, *Inscriptiones Graecae*, XIV., No. 1295; Fougères, *Bull. de Corr. Hellén.*, 1888, p. 118.

For further bibliography see Fabricius, *Bibl. Gr.* (ed. Harles), I., p. 318; *C.I.G.*, 6131; Loewy, *loc. cit.*, and Kortegarn, *loc. cit.*

2192. Fragment of a Tabula Iliaca. In the upper part Achilles, in his chariot, drags the body of Hector before the walls and towers of Troy. The horses are driven at a gallop by Automedon. Achilles looks back towards an armed figure on the left, who follows behind. His identity is doubtful. The name of Aeneas has been suggested. The figures are inscribed AXIAΛE[YΣ] and EKTΩ[P].

Below, on a larger scale, Achilles, nude, is conversing with Athenè, both being lost below the waist. Athenè wears a helmet, and carries her spear on her right shoulder, her right hand being visible below the elbow of Achilles. She must probably be regarded as carrying the shield on her left arm, though the drawing is in that case at fault. On the shield are suggestions of a subject in relief, arranged in three horizontal bands. These have been interpreted as a representation of ships before the walls of Troy. The scene is probably the visit of Athenè to Achilles.

The present tablet appears complete on the top and sides. The back is uninscribed. A small hole at the top was probably intended for a pin to fasten the relief to a background. The *Tabulae Iliacae*, of which the present tablet is a small section, are pictorial compendia of the various epic poems presenting the tale of Troy. They are commonly supposed to have been devised by the grammarians of Alexandria, but all the existing fragments have been found in Italy, and for the most part in or near Rome. A historical compendium of analogous character (Kaibel, No. 1297) was drawn up in 15 A.D.

Said to have been found at Tarentum. Presented by Dr. Hermann Weber, 1895.

Giallo-antico marble. Height, $3\frac{1}{2}$ inches; width, $3\frac{3}{8}$ inches. Robert, *Annali dell' Inst.*, 1875, p. 267, tav. M, fig. a; Murray, *Proc. Soc. Ant. Lond.*, 2nd ser., XIII., p. 100, and plate; Kaibel, *Inscriptiones Graecae*, XIV., No. 1288. Compare the corresponding portion of the Capitoline tables, as drawn in *Annali*, *loc. cit.*, tav. M, fig. b. For the subject of these *Tabulae*, see Jahn and Michaelis, *Griechische Bilderchroniken*; Kaibel, *op. cit.*, 1284-1293.

2193. Relief. Part of a Bacchic orgiastic procession (*thiasos*). Three figures move to the right, in a panel, surrounded by a moulded frame which is deeper at the bottom than at the sides. The first figure on the right is a Maenad or Bacchante, who advances on tip-toe, playing on the tympanum, and having her head thrown back and hair flying in frenzy. She wears the split chiton (*schistos*) without a girdle, so as to leave open all the right side. The second figure is a young Satyr, with pointed ear and tail. He advances on tip-toe, playing on the double flute; he has his head bound with the straps of the phorbeia, a kind of leathern mouth-piece used to give additional force to the muscles exerted in playing the two flutes (cf. No. 67); on the left arm of this figure hangs the panther's skin.

The third figure is a young Satyr, with pointed ear, apparently without a tail, who also advances to the right, with head thrown forward, and with the left arm extended, with the panther's skin upon it like a buckler, and with the thyrsus in his right hand. The panther of Dionysos walks at his side. This scene is part of a Dionysiac composition the several figures of which frequently occur in ancient sculpture. The types were introduced by the later Attic school, the present work being probably a Graeco-Roman copy of the 2nd cent. A.D. —*Towneley Coll.*

Greek marble. Length, 4 feet $1\frac{1}{2}$ inches; height, 3 feet $2\frac{1}{2}$ inches. The frame is repaired on the left. Found by Gavin Hamilton in 1775 at the site called Roma Vecchia. [Assigned by error to Gabii by Mr. Townley.] *Journal of Hellenic Studies*, XXI., p. 317; Dallaway, pp. 335, 379; *Mus. Marbles*, II., pl. 12; Ellis, *Town. Gall.*, II., p. 109 (= Vaux, *Handbook*, p. 183); *Graeco-Roman Guide*, I., No. 179; Mansell, No. 861. For the examples of this type see Hauser, *Die Neu-Attischen Reliefs*, p. 17.

2194. Frenzied Maenad. She advances on tip-toe to the left, with her head thrown forward. In her right hand she carries a knife behind her head, and in her left hand she holds the severed hindquarters of a kid swinging behind her. She has her hair drawn back under a cap, and wears a long tunic, with a diploïdion, which leaves her left shoulder bare. A mantle, of which a fold is held in her right hand, flies about her. The sculptor, however, seems to have misunderstood the intention of the mantle, its folds being represented as continuous with those of the tunic.

This relief has probably been inserted as a panel in some object of a decorative character, such as the base of a candelabrum, although in that case its original shape must have been different.

Graeco-Roman work. The type is one that frequently

occurs in the group of later Attic reliefs representing the orgies of the rout of Dionysos.—*Towneley Coll.*

Pentelic marble. Height, 1 foot 5 inches. Restored: right-hand lower corner. "Formerly belonging to Mr. Locke" (*Town. Inv.* Probably William Locke—cf. Michaelis, *Anc. Marbles*, p. 92). *Mus. Marbles*, X., pl. 35; Ellis, *Town. Gall.*, II., p. 103 (= Vaux, *Handbook*, p. 185); Wolters, No. 1880; *Græco-Roman Guide*, I., No. 140A; Mansell, No. 1475; Roscher, *Lexikon*, II., p. 2280; Hauser, *Die Neu-Attischen Reliefs*, p. 14, No. 15. The principal example of the type (now in the Museum of the Conservatori at Rome) avoids the confusion of drapery mentioned above. See Winter, *50es Programm zum Winckelmannsfeste (Berlin)*, pl. 1, p. 97; Collignon, II., p. 648. For other examples of this Maenad type, see Hauser, *loc. cit.*, Nos. 1-2, 4-7, 9-10, 14, 16, 17.

2195. (Plate XXV.) Fragment of a Dionysiac relief, which represents two nude Satyrs seated back to back on a rock; between them is part of a stelè, or pilaster. The Satyr on the right is beardless; he leans back on his left arm, and looks up to the right; his right arm, now broken away, has been raised towards a draped figure, the left foot of which remains resting on a high ledge of rock; the right heel is seen below. The Satyr on the left is seated on a lower rock, and looks up to the left, leaning on his right elbow. His left arm, now broken away, has been extended to the left of the scene. Behind it is a sinking for a cramp. The Satyr on the right is seated on a panther's, the other on a lion's skin, strewn on the rock. Probably a work of the Hellenistic period.—*Temple Bequest.*

Parian marble. Height, 1 foot 5½ inches; length, 3 feet. Both this and the fragment of relief described below, No. 2196, were found at Cumæ, and from the resemblance in style and subject it is probable that they both formed part of a larger composition. *Græco-Roman Guide*, I., No. 195; Wolters, No. 1893; Schreiber, *Hellenistische Reliefbilder*, pl. 63, fig. 2.

2196. Fragment of relief: Ariadnè (?), seated on a rock.

Her head, now broken away, has looked to the right; her body is turned to the left. She wears a fawnskin, and a peplos is wound round her lower limbs. Her left hand rests on the upper ledge of the rock. Her right arm has been advanced and raised from the elbow, but the forearm, which was on a piece attached by a cramp, is broken away.—*Temple Bequest*.

Pentelic marble. Height, 1 foot $4\frac{1}{2}$ inches; length, 1 foot $7\frac{1}{2}$ inches. Found at Cumae. *Græco-Roman Guide*, I., No. 191; Schreiber, *Hellenistische Reliefbilder*, pl. 63, fig. 1. Compare No. 2195.

2197. (Fig. 31.) Fragment of relief, with the upper part of the figure of a Maenad, reclining. A female figure, wearing a sleeveless chiton, ivy wreath and veil and armlet, reclines, resting on the left arm, which is supported by two cushions covered with drapery. The right hand, now lost, was extended and probably held a cup. The left holds a large thyrsus, which has sashes tied about it. A curtain is spread in the background. Hellenistic period.



Fig. 31. No. 2197.

Marble. Height, 1 foot 1 inch. A drawing in the Dal Pozzo-Albani Collection (Dept. of G. & R. Antiqs., I., fo. 153) is inscribed "In casa d'Horatio Pacifici." Schreiber, *Hellenistische Reliefbilder*, pls. 58, 58A.

2198. (Fig. 32.) Lower part of relief which has probably represented Theseus killing the Minotaur. The portions of this group extant on the fragment here described are the right thigh to below the knee, and the left thigh and

leg of the Minotaur; and the left leg with part of the left thigh of Theseus. The edge of drapery at the side of his knee shows that he wore a chlamys. The Minotaur kneels with his left knee on a rock, and stiffens out the right leg, in the attempt to resist Theseus, who may be supposed to have held a horn of the Minotaur with his

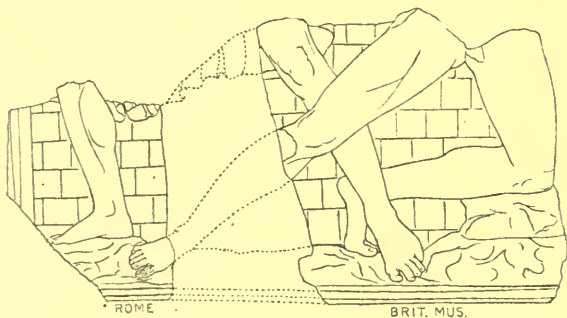


Fig. 32. No. 2198.

left hand, while his right hand was raised to strike with a sword or club. A wall, probably meant to represent the Cretan labyrinth, is seen at the back. Rocks form the ground; below is a moulded frame. There is extant a smaller fragment of the same relief, now in the Museum of the Baths at Rome. It is probable that both it and the fragment here described were discovered in the Palace of the Caesars at Rome. The two fragments are combined in fig. 32 (after Schreiber).—*Presented* by Charles Lambert, Esq., in 1812.

Marble. Height, 1 foot $7\frac{1}{2}$ inches; width, 1 foot $9\frac{3}{4}$ inches. *Mus. Marbles*, XI., pl. 48; *Græco-Roman Guide*, II., No. 5; Mansell, No. 1283; Schreiber, *Hellenistische Reliefbilder*, pls. 26, 26A.

2199. Leda and the swan. Leda stands in a stooping position to the left, with bent knees. The swan clings to her thigh, arches his neck over her head, and bites her neck.

His wings are fully spread out. Leda is nude except for some drapery which falls from her knees to the ground. She has a taenia, and her hair is tied in a knot at the back of her head. 4th-3rd cent. B.C. (?).—*Purchased of Col. de Bosset, who obtained it at Argos in 1813.*

Marble. Height, 1 foot 8½ inches; width, 1 foot 5½ inches. Mended, but not restored. Hughes, *Travels in Greece*, I., p. 227; Jahn, *Arch. Beiträge*, pl. 1, p. 6; *Arch. Zeit.*, 1865, p. 49; Ellis, *Town. Gall.*, II., p. 112; Overbeck, *Kunstmythologie*, II., p. 504; Atlas, pl. 8, fig. 22; *Bull. dell' Inst.*, 1880, p. 67; Roscher, *Lexikon*, II., p. 1930. A very similar but later relief is at Madrid. *Arch. Zeit.*, 1865, pl. 198; Baumeister, *Denkmäler*, II., p. 813. For representations of Leda, see Jahn, Overbeck and Roscher, *ll. cc.*

2200. (Plate XXVI.) Circular disk with reliefs representing the destruction of the children of Niobè by Apollo and Artemis. The figures are irregularly disposed in four tiers, on a rocky background. In the top tier are (1) Artemis standing to the left, in short chiton and himation and boots, drawing her bow, which with her left arm is now lost; (2) Apollo kneeling to the right, nude except for a himation, and also drawing his bow, which is now lost, together with his head, right arm, and left knee.

In the second tier are the following figures:—(3) Nude youth standing, supporting with his right arm the kneeling draped figure of a girl, and holding out his mantle with his left arm as if for shelter from the arrows. The heads of both figures are wanting. (4) Wounded youth recumbent, leaning on his right hand, and drawing an arrow from his breast with the left hand. The head and both arms are wanting. (5) Slain Niobid lying on the rocks, with his legs higher than his head. Both arms are wanting. (6) Youth kneeling on rocky ground, with both arms raised and the body twisted as if wounded in the back. It is probable, from the replica mentioned

below, that the hands were clasped together at the back of the neck. The head and arms are now wanting. (7) Of the figure on the right of this row, nothing remains except a right hand grasping the rock near the left foot of Apollo.

In the third tier the figures are (8) Youth, who kneels on the right knee, with the left leg extended. The head is thrown back, the right hand clasps the back of the head, while the left arm rests on the thigh. (9, 10) Two daughters of Niobè, both dead, and lying at full length. One lies on her back, and the other on her face. They are both fully draped. (11) This figure, which is near the centre of the whole composition, may be that of Niobè herself. The only parts that remain of the figure are the himation, which she holds up above her head, and the right foot, which was extended. These parts agree fairly well with the statue of Niobè at Florence. On the other hand, the scale of the figure would be somewhat small. There seem to be traces of a child's foot on the rock before her. (12) Of this figure nothing remains except the right leg from the knee, and some drapery. From the replica mentioned below, it appears that the complete figure was that of a girl fallen on her knees, with the head thrown back, the right arm raised, and the left hand pressed against the right breast. (13) This figure is preserved from the waist downwards, and is that of a girl moving to the right, and wearing a long chiton. (14) Of this figure, which is the last of the row, nothing remains except the foot and a fold of the drapery. The figure appears to have been that of a girl standing to the front.

(15) The first group in the lowest row is that of the bearded figure, known as the paedagogue, and a child. The paedagogue stands to the front with the right arm raised and looking to his left. With his left hand he clasps the right hand of the child. He wears a short chiton

girt at the waist and a large himation. The child in this case is a girl, with long drapery.

(16) On the right is a slain Niobid, lying on the rocks, with all his limbs relaxed. The head and right arm are wanting.

All the sons of Niobè are nude except for himatia, which partly cover the legs and fall over the rocks.

Among the figures in this relief are several which are repeated elsewhere with an exactness which extends to the smaller folds of the drapery. The most important known works repeating the figures are the following:— (A) Relief with seven figures or groups, formerly in the Campana collection and now at St. Petersburg. (B) Relief in the Villa Albani. (C) Relief formerly in the Palazzo Zambeccari at Bologna. (D) Relief formerly at Florence. (E) Relief in the Villa Ludovisi, in which the figure is ancient, the ground restored. (F) A series of terracotta reliefs from Kertch, now at St. Petersburg. The figure of Artemis (No. 1) occurs on B; that of the slain Niobid (No. 5) on A; that of the kneeling Niobid (No. 6) on C, D; that of the kneeling figure in the third row (No. 8) on A, B, F. The figure of the slain daughter of Niobè (No. 9) occurs also on A, but in this case we have a remarkable example of the adaptation of a single type to different purposes. On the Campana relief (A) this figure is erect and moves to the right with the right arm advanced. The figure of the girl (No. 12) occurs on A, and that of the slain youth (No. 16) on A and E.

This persistent repetition of the various types proves that the figures must have been copied from a lost original of high reputation. It was independent of the famous group, now at Florence, representing Niobè and her children, although in certain points it may have been influenced by it.

It is uncertain whether the original work was composed as a medallion group, as in the present copy, or whether it was in the form of a frieze, as on the other copies. It is more probable that it was in the latter form, as the figure of Artemis is best suited to the frieze composition. The present copy is of the Graeco-Roman period. The date of the original is uncertain. According to Heydemann it belonged to the end of the 4th century B.C., and may perhaps have been the group of Apollo and Artemis slaying the children of Niobè which Pausanias (i. xxi. 5) saw in the cave behind the choragic monument of Thrasyllus (cf. vol. i., p. 257).

It has also been suggested that the work is a copy of one of the ivory panels which decorated the door of the temple of the Palatine Apollo at Rome (Propertius, ii. xxxi.), but of this there is no evidence, although the form is not unsuitable. Furtwaengler connects the reliefs with the group by Pheidias on the throne of the Olympian Zeus.—*Rome*.

Fine-grained marble. Diameter, 3 feet 1 inch. Bought of Castellani, 1877. Heydemann, *Sächs. Berichte, Phil.-hist. Cl.*, 1877, p. 74, pl. 1; Murray, *Greek Sculpture*, II., p. 322, pl. 39; Baumeister, *Denkmaeler*, III., p. 1681; *Academy*, 1877, No. 273, p. 100; Hauser, *Die Neu-Attischen Reliefs*, p. 74; Overbeck, *Griech. Kunstmythologie*, IV., p. 292, and *Sächs. Berichte*, 1893, p. 58. [Overbeck denies the authenticity of the relief, but cf. Furtwaengler, *Meisterwerke*, pp. 68, 738.] The replicas quoted above are as follows: (A) Stark, *Niobe*, pl. 3, fig. 1; Heydemann, *Sächs. Berichte*, 1877, pl. 5, fig. 1; (B) Zoega, *Bassiril. ant.*, II., pl. 104; Stark, pl. 3, fig. 3; Heydemann, pl. 5, fig. 2; (C) Heydemann, pl. 4, fig. 1; (D) Stark, pl. 4a, fig. 2; Heydemann, pl. 5, fig. 3; (E) Heydemann, pl. 3; (F) *Antiq. du Bosp. Cimmérien*, pl. 67 = Stark, pl. 6; *Compte-rendu* (St. Petersburg), 1868, pl. 2, fig. 5.

2201. Relief: Centaur carrying female figure, whom he clasps round the waist with both hands. The Centaur

rears to the left, looking back to the right. He has Satyr's ears, and wears a panther's skin knotted round his neck. The female figure is clad in a long chiton, which leaves the left breast bare. She holds out her arms as if for help. Her drapery and the panther's skin are flying in the air to indicate the rapid movement of the Centaur. On the right is a tree, beyond which is seen a vase on an Ionic column. The ground (mainly modern) is rocky with stumps of trees.

This group has been called Nessos and Deianira, but there is nothing to show that that incident is represented.

The subject of this relief is that of several of the metopes of the Parthenon (cf. Nos. 313, 314, 318) and of groups on the frieze from Phigaleia, but the florid lines of the composition exhibit a strong contrast alike to the severe simplicity of the metopes, and to the somewhat greater elaboration of the frieze.

The vase on the column is a not infrequent accessory on later Greek reliefs of a landscape character (cf. Schreiber, *Hellenist. Reliefbilder*, Nos. 9, 15, 40, 59, 60), but the present work appears to be Graeco-Roman.—*Towneley Coll.*

Marble. Height, 1 foot 10 inches; length, 1 foot 11½ inches. Restorations (by Cavaceppi): of female figure, right arm and part of left; the four legs and tail of Centaur; lower part of tree, and rocky ground. Formerly in the Verospi Palace at Rome. *Mus. Marbles*, II., pl. 15; Ellis, *Town. Gall.*, II., p. 113; *Graeco-Roman Guide*, I., No. 157; Mansell, No. 862; Cavaceppi, *Raccolta d' antiche Statue*, III., pl. 29; Friederichs, *Bausteine*, p. 398.

2202. Relief representing a group of a Satyr and a Nymph. A Satyr, who is bearded and ithyphallic, advances towards a Nymph, drawing aside her mantle, which she

grasps with her left hand, while repelling his advances with her right hand. On the left is a tree.

Marble. Height, 1 foot 2 inches; width, 1 foot 5 inches. Restored: lower part of relief. *Mus. Marbles*, II., pl. 1; Müller-Wieseler, *Denkmaeler*, II., pl. 40, fig. 473; *Græco-Roman Guide*, II., No. 83; Baumeister, *Denkmaeler*, III., p. 1564.

2203, 2204. Two fragments of a relief. They are evidently portions of the same work, though not immediately adjoining. In 2203 a part is preserved of a recumbent figure of Dionysos, whose right arm is raised and rests on his head. Only half the head, together with most of the right arm and breast are preserved. He has long hair and wears a nebris. On the upper border of the relief are branches of an oak tree.

The second fragment (2204) contains the left-hand upper corner of the relief, with the branches and foliage of the oak tree. Among the branches is an uncertain object, apparently neck of a serpentine monster. A small ear is visible near the fracture, while the upper jaw seems to be preserved on the margin of No. 2203.

Coarse-grained marble. Height (of 2203), 10 $\frac{1}{4}$ inches; (of 2204), 1 foot 1 inch.

2205. (Fig. 33.) Upper part of a relief. Hermes to the left, wearing a large petasos, and a small chlamys fastened by a brooch, which falls in conventional folds over the left shoulder. The hair is in short curls over the brow, and in long locks down the back. He carries in the left hand a tortoiseshell lyre, and in the right hand a caduceus. The style of the relief is strongly archaistic, but it is probably of the Alexandrine period.—*Canopus. Stowe Coll.*, 1848.

Grey granite. Height, 3 feet 10 inches; width, 2 feet 8 inches. Smyth, *Aedes Hartwellianae*, p. 193; *Bull. dell' Inst.*, 1849,

p. 154; *Arch. Anzeiger*, VII., p. 53, VIII., p. 138; Schreiber, *Gallierkopf*, p. 19; Hauser, *Neu-Attische Reliefs*, p. 137.

This relief is said to have been found in 1825 (?), among ruins at Canopus. A gold tablet, found at the same place in 1818, which is now in the British Museum (*C.I.G.* 4694), records that the temenos was dedicated to Osiris by Ptolemy Euergetes I. (247–222) and Berenicè. The relief was seen by Admiral Smyth at Alexandria, where it was about to be built into a baker's oven. He purchased it and presented it to the Duke of Buckingham at Stowe.



Fig. 33. No. 2205.

2206. Relief: Youth standing to the left, holding with his right hand the bridle of a horse, which rears to the left. The bridle, which was of metal, is now lost, but the holes by which it was fixed remain in the marble. The youth wears a diadem and a chlamys flying from his shoulders. In his left hand, which is raised, he holds a stick; behind him follows a hound. This figure has been called Castor, an attribution unsupported by any evidence. The sculpture seems an imitation of a relief of about 500 B.C., probably executed in the time of Hadrian.—*Tivoli. Towneley Coll.*

Marble. Height, 3 feet 4 inches; length, 2 feet 5½ inches. Restored: various small portions of the relief; worked over. Found in the part of Hadrian's Villa called the Pantanello, by Gavin Hamilton, in 1769. *Mus. Marbles*, II., pl. 6; Ellis, *Town. Gall.*, II., p. 101 (= Vaux, *Handbook*, p. 182); *Spec. Ant. Sculpt.*, I., pl. 14; Müller, *Denkmäler*, I., pl. 14, No. 50; Mansell, No. 1245; Baumeister, *Denkmäler*, p. 844; *Græco-Roman*

Guide, I., No. 147; Wolters, No. 1006. Overbeck (*Griech. Plastik*, 3rd ed., I., p. 475) thought that this might be a sepulchral monument of the early part of the Pheidias period, but this view is made untenable by recent discoveries of early Attic reliefs.

2207. Relief in a panel with moulded border. Heracles, to the right, seizing the Keryneian stag by the antlers, while he forces it down by the pressure of his left knee. The hair of Heracles is in crisp small curls, and his beard stiff and pointed. This treatment of the hair and beard, and the flat style of the sculpture, indicate that in this relief we have either an archaic work which has been retouched in modern times, or an archaistic imitation. Opinions have been divided on the question, but the latter view is to be preferred, as the moulded frame does not appear on reliefs earlier than the fourth century. The subject of Heracles and the Keryneian stag occurs not infrequently, sometimes singly, sometimes in combination with other labours of Heracles, and is usually composed, as here, with Heracles kneeling on the stag.—*Towneley Coll.*

Marble. Height, 1 foot $11\frac{1}{4}$ inches; width, $11\frac{3}{4}$ inches. Restored: part of right and left thighs; mended and worked over. Sent from Rome by Mr. Byres, 1785. *Mus. Marbles*, II., pl. 7; Ellis, *Town. Gall.*, II., p. 98 (= Vaux, *Handbook*, p. 180); Müller, *Denkmäler*, I., pl. 14, No. 49; *Specimens*, I., pl. 11; Wolters, No. 440; Mansell, No. 1244; *Græco-Roman Guide*, I., No. 144. For the subject compare *Annali dell' Inst.*, 1844, p. 175; *Mon. dell' Inst.*, IV., pls. 6-8; and the metope from Olympia (*Olympia*, Textband III., p. 164; Tafelband III., pls. 38, 5; 45, 5).

2208. Relief representing a candelabrum, composed of a triangular base, from which rises a stem ornamented with broad leaves, and surmounted by a lamp in the form of a two-handled vase (cantharos). The base rests on three lion's feet, and is ornamented at the sides with floral

arabesques, and with rams' heads at the corners. Flames issue from the vase, round which is bound a sash floridly treated, of which the ends terminate in poppy-heads. The whole is contained in a moulded frame. From the convexity of the surface, it seems to have been set on the outside of a circular building. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 2 feet 2 inches; width, 1 foot 10½ inches. Restored: part of the frame and the most salient parts of the relief. Formerly in the Mattei Collection, Rome. Venuti, *Vet. Mon. Matth.*, II., pl. 84; *Mus. Marbles*, II., pl. 2; Ellis, *Town. Gall.*, II., p. 293; *Græco-Roman Guide*, II., No. 22; Baumeister, *Denkmaeler*, I., p. 576.

2209. Relief, in three tiers, perhaps typical of three Seasons.

(1) In the lowest scene, which may represent Winter, two men move to the right, carrying a dead boar slung on a pole through a forest, which is indicated by three trees and rocks. A huntsman follows holding a noose or thong, and a stick; at his heels follows a dog. On the left a man turns in a contrary direction, leaning against a pine tree; the action of his arms is doubtful, as they are both restored. On the right a male figure, mounting a rocky step, throws a stone at some object not shown. The attire of these five figures is that of countrymen in winter. Most of them wear short tunics reaching to the knee, and heavy capes. The figure hurling the stone has the right side bare; all wear buskins.

(2) In the second tier the scene is on the sea, represented by waves. On the right a Triton is struggling with a humped sea-bull, which he holds by the right horn. In his left hand he holds a rudder, and on his left arm is a panther's skin. On the right of the bull the body of a youthful figure floats on the waves, the back upwards. On the left a naked female figure, probably Aphroditè, is seated on a rock, on which her drapery is

strewn, and stretches out her left hand to receive an Eros who is flying downwards holding out a lighted torch.

(3) In the upper division the scene represents a procession, headed by a male figure holding a branch and wearing a short tunic and buskins. He dances to the right, looking back at an infant Dionysos mounted on a goat and wearing a nebris. Behind follows a bearded Silenus with a piece of drapery tied round his loins; and the scene is closed on the left by a Maenad, who looks back, holding up in her right hand an oinochoè, and with her left drawing back the skirt of her garment, which a nude crouching figure, probably a Satyr, has seized with his right hand. She wears a loose flowing chiton, fastened on the left shoulder. The relief is probably incomplete at both ends, but the use to which it was applied is uncertain.—*Towneley Coll.*

Fine limestone. Height, 1 foot 10 $\frac{3}{4}$ inches; width, 1 foot 8 inches.

Restored: (1) arms of figure on left; heads of next two figures; right arm of figure on right; (2) the body and left arm of Aphroditè, leg, hand, and torch of Eros, right arm of Triton, left foreleg and nose of bull, head and arm of figure on right; (3) the heads of all the figures, right arm and leg of figure on left, right shoulder and arm and left leg of Silenus, head and right leg of goat, right forearm and left hand (with part of branch) of figure on right. *Mus. Marbles*, II., pl. 9; *Ellis, Town. Gall.*, II., p. 146 (lower tier) (= *Vaux, Handbook*, p. 242); *Græco-Roman Guide*, II., No. 127; *Baumeister, Denkmæler*, III., p. 2142. This relief belonged to Pope Sixtus the Fifth, and was formerly in the Villa Montalto at Rome.

2210. Fragment of relief: An ox standing to the right under a pine tree. On the ground in front of him a sacrificial axe.—*Presented by S. Chambers Hall, Esq.*, 1855.

Parian marble. Height, 10 inches; width, 1 foot 3 inches. *Græco-Roman Guide*, II., No. 124; *Arch. Zeit.*, 1855, p. 62*.

2211. Relief: Cow drinking from a circular vessel while

suckling a kneeling calf. The cow stands to the right on rough ground. Right horn and part of ear are wanting. —*Towneley Coll.*

Marble. Height, 8 inches; width, 1 foot. *Mus. Marbles*, II., pl. 16; *Ellis, Town. Gall.*, II., p. 116; *Græco-Roman Guide*, II., No. 125.

2212. (Fig. 34.) Relief, representing the conversion of new wine, *mustum*, into the decoction called *defrutum*. On the left a caldron on a fire of logs. A man kneeling, raises the lid of the caldron; his left hand is placed among the logs to hold the caldron steady; the forearm is wanting. Behind him follows another figure, carrying a bundle of sticks, and advancing his right hand. Both these figures



Fig. 34. - No. 2212.

have as their only garment a cloth tied round the loins. On the right is a nude man, pouring wine from an amphora into a second caldron. Another man approaches it from the opposite side, holding out an oinochoë to be filled; his left hand is advanced. He wears a short chiton girt at the waist. Style late and bad. —*Towneley Coll.*

Parian marble. Height, $6\frac{1}{4}$ inches; length, 1 foot 9 inches. *Ellis, Town. Gall.*, II., p. 150; *Græco-Roman Guide*, II., No. 128.

2213. Fragment from a relief representing a vintage. Two oxen are drawing a cart, to the right, on which is a large wineskin, supported by a sort of crate. In front of the

oxen has stood a male figure, of whom the right arm, holding a goad, alone remains. At their side is another figure, standing under an archway, and advancing his right hand, as if awaiting the cart. His drapery leaves the left side bare. A dog follows the oxen. The wheel of the cart is a solid disk of wood, strengthened by cross-pieces. Sculpture rude, and late Roman.

Parian marble. Height, 1 foot 2 inches; width, 2 feet. *Græco-Roman Guide*, II., No. 135.

2214. Fragment of relief, with a nude figure of a boy, leaning over a large chest, and stretching down into it. The chest rests on ornamental feet, and has an open lid.—*Civiltà Lavinia*. Presented by Lord Savile, G.C.B., 1892.

Marble. Height, $7\frac{1}{2}$ inches; width, 6 inches.

2215. Relief. A boar is seated to right, and attacked by two hounds, which spring on its back from behind, and seize its head and flank.—*Sloane Coll.*

Marble. Height, 11 inches; width, 1 foot 2 inches.

2216. Fragment of the right-hand upper corner of a relief, with two oxen on rocky ground. Above in the angle, an overturned vase, and a miner's pick (?), used by a figure now lost. Roughly executed relief.

Greek marble. Height, 7 inches.

2217. Relief, representing the visit of Priam to Achilles. Achilles is seated on a chair, on the left, with tunic, cuirass, cloak, boots, and taenia about his head. He holds his sword in the left hand, and his helmet lies beside him. Priam approaches from the right, in a supplicatory attitude, wearing trousers, sleeved tunic, and Phrygian cap. Between them stands a youthful attendant, wearing tunic

and boots, and having a spear and shield. The work is late and rough.—*Towneley Coll.*

Parian marble. Height, 10 inches; width, 1 foot 6 $\frac{3}{4}$ inches. Slightly mended in parts. Brought from Rome by Mr. Morison. *Mus. Marbles*, X., pl. 40, fig. 2; Ellis, *Town. Gall.*, II., p. 134 (= Vaux, *Handbook*, p. 240).

2218. (Fig. 35.) Fragment of relief with the upper parts from the waist of two nude figures, male and female, reclining, with their bodies in opposite directions. Both heads look



Fig. 35. No. 2218.

to the left. Late work, roughly blocked out.—*Laconia. Inwood Coll.*

Marble. Height, 11 $\frac{1}{2}$ inches; width, 1 foot 8 $\frac{1}{2}$ inches. *Synopsis* (1847), No. 431.

2219. Relief, on a slab with a joint at each side and on the top. Two Tritons to the right; between them a dolphin. One Triton has a trident incised in the background, the other appears to carry a paddle.—*Kertch.*

Marble. Height, 2 feet 2 inches; width, 3 feet 5 inches. Macpherson, *Ant. of Kertch*, p. 50. (The paddle (?) is there rendered as wings.)

2220. (Fig. 36.) Torso of a Triton. Fragment of a very high relief, with the figure of a Triton, who appears to be

moving to the left, with right arm extended. The head is wanting, together with both arms from the middle of the biceps. Below the hips of the figure are a flat bed and cramp holes which seem to show that the figure was inserted in a plinth. The marine appendages, which surrounded the hips of the Triton, appear to have been added in bronze, to judge from the numerous drilled holes for bronze rivets.

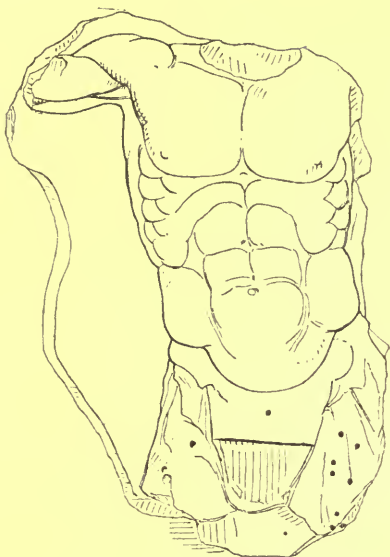


Fig. 36. No. 2220.

The relief has been connected with the remains of a marine relief recently found at Delos, but data are wanting for a comparison of the scales. It is wrought in a large and fine style, which may be compared with that of the giant frieze from Pergamon.—*Delos. Presented by Commander J. Murray, R.N., 1819.*

Pentelic marble. Height, 3 feet 11½ inches. Stuart, 2nd edition, IV., Section on Delos, pl. 4, fig. 3. Furtwaengler, *Arch. Zeit.*, 1882, p. 365; Homolle, *Bull. de Corr. Hellénique*, 1884, p. 421.

- 2221.** Head of a personified City in high relief, turned three-quarters to the right. She wears a wreath of ears of corn, with a rosette in the centre, and a mural crown. The nose is lost. The surface is only roughly finished. This

head appears to be that of the Tychè of some city rich in corn, such as Alexandria. 3rd cent. A.D. (?).—*Carthage*.

Marble. Height, 1 foot. From the excavations of Dr. N. Davis, 1859. For the corn wreath and mural crown combined on a coin of Alexandria, cf. *Cat. of Greek Coins in Brit. Mus., Alexandria*, p. 232, No. 1804.

SEPULCHRAL MONUMENTS.

The sepulchral monuments described in the following section are for the most part of a comparatively late period. The four examples, however, which are first described are works of a good period, recently acquired, and these are followed by several reliefs and fragments, also of Greek workmanship, but for the most part of minor interest, which were not included among the grave reliefs in Vol. I. of this Catalogue. The Greek reliefs are followed by Roman sepulchral reliefs (not being parts of sarcophagi or cippi) and minor Greek fragments. These are followed by Sepulchral Altars (2285-7), Sarcophagi and fragments (2295-2345), Chests and Cippi (2350-2394), Urns and Vases (2400-2430).

GREEK SEPULCHRAL RELIEFS.

- 2230.** Upper part of a sepulchral stelè, with a female head veiled. Above is an acroterion ornament, consisting of an inverted palmette between two double volutes. This type of acroterion, in which there is no suggestion of the acanthus ornament, has its nearest parallel in early Attic stelae, such as that of Antiphanes (Conze, i., pl. 13). Compare also the antefixal ornaments of the Parthenon (Nos. 351-2).—*From Excavations at Amathus (Turner Bequest)*, 1894.

Limestone. Height, 1 foot 3 inches. *Excavations in Cyprus*, p. 93, fig. 144.

2231. (Fig. 37.) Sepulchral relief of Glykylia. A woman, fully draped, wearing long tunic, a large mantle which passes over the back of the head and round the legs, and sandals, is seated on a low chair to right, with a footstool. The footstool is decorated with animal legs, and an ivy leaf. She holds up her left hand, and is engaged in adjusting a bracelet of spirally twisted work about her left wrist, with her right hand. A maid stands before her, keeping open with the right hand the lid of a casket which she holds in her left. The maid is dressed in long tunic and upper tunic, and has her hair closely rolled round her head.



Fig. 37. No. 2231.

Inscribed Γλύκυλλα.

The relief is crowned by a simple pediment with small acroterial ornaments, but there are no side pilasters. Probably a work of the end of the 5th century B.C.—*Said to have been found at Thebes.*

Pentelic marble. Height, 3 feet $\frac{1}{2}$ inch. Purchased, 1893. *Journ. of Hellen. Studies*, XIV., pl. 11, fig. 1; p. 267 (A. H. Smith); *Arch. Anzeiger*, 1896, p. 38; Mansell, No. 1474.

2232. Sepulchral relief, with mother, nurse and child. A woman, fully draped in sleeved tunic and mantle which passes over her head, is seated on a low chair to the left.

She holds an open casket in her hands, but is looking towards the group on the left. A standing maiden, draped in tunic and mantle, holds in her arms a young child, closely swathed.

The composition seems to imply that the mother had died in child-birth, or not long after, leaving an infant to the care of a nurse.

The relief is bounded by pilasters, surmounted by a pediment with acroterial ornaments. The architrave was inscribed, but only the termination . . . ΙΑΕΩΣ can now be read. The relief is in parts only blocked out. Attic work of about 400 B.C.

Greek marble. Height, 2 feet 7½ inches. Found at Alphington House, Jersey. Purchased, 1894. *Journ. of Hellen. Studies*, XIV., pl. 11, fig. 2; p. 268 (A. H. Smith); *Guide to Greek and Roman Antiquities*, pl. 6, fig. 1; Mansell, No. 1115.

2233. Fragment of a sepulchral (?) relief, with a figure of a youth standing to the left. He stands mainly on the right foot, with the left drawn back, and leans forward heavily on his stick, which supports his right armpit. His cloak passes over the left arm, and under the right arm, where it covers the end of the stick. He looks down to the left, perhaps towards a seated figure of which a raised left arm remains, together with an indication of a footstool. The relief is surmounted by a small pediment with an angle palmette, and a central acroterion, consisting of a palmette and volutes springing from faintly indicated acanthus leaves. Probably Athenian work of the fourth century B.C.—*Athens*.

Pentelic marble. Height, 2 feet 3½ inches. Bought, 1901. Murray, *Journ. of Hellenic Studies*, XXII., pl. 1, p. 1; *Guide to Greek and Roman Antiquities*, pl. 6, fig. 2; Mansell, No. 1125. The fragment with the central palmette (presented in 1902 by J. Marshall, Esq.) seems to indicate the proportions of a votive relief.

2234. Fragment of relief. A male figure is seated on the

ground with the right leg extended, and with the left foot brought close to his body. He partly rests on the right arm, and holds out a chlamys on his extended left arm. The head, most of the right arm, the right foot and left hand are wanting. Behind is a trace of another figure. The figure is probably that of a warrior, wounded and sunk to the ground, who holds out his arm, trying to defend himself. It may have been part of a sepulchral relief of about 400 B.C.—*Athens. Strangford Coll.*

Pentelic (?) marble. Height, $11\frac{1}{2}$ inches; width, 1 foot 1 inch. Compare the relief in the Villa Albani, *Arch. Zeit.*, 1863, pl. 170.

- 2235.** Female head in half relief, and half turned to the left. The head is bent slightly forward, but the eyes are looking upwards. The hair is gathered back in fine ripples from the face, and is confined in a cap, or perhaps an *opisthosphendonè*, of which only a small part is seen.

This head has been regarded as that of Iris of the east frieze of the Parthenon. It is, however, clear that it cannot come from that or any other figure on the Parthenon frieze. It is no doubt a part of a fifth-century Athenian sepulchral relief.—*Presented by Dr. Lee (of Hartwell)*, 1862.

Pentelic marble. Height, 6 inches. Formerly in the Athanasi Coll. No. 946. Smyth, *Aedes Hartwellianae, addenda*, p. 159; W. Lloyd, *Trans. R. Soc. Lit.*, 2nd ser., VII., p. 49, pl. 3; Conze, *Arch.-Anzeiger*, 1864, p. 224*, and *Attische Grabreliefs*, pl. 269, No. 1212.

- 2236.** Veiled female head, broken off at base of neck; probably from a large sepulchral relief of the fourth century, with the head nearly in the round. Part of the left shoulder remains, showing the edge of the tunic, with the mantle falling over it. The end of the nose and the chin have been injured.—*Strangford Coll.*

Marble. Height, 1 foot 2 inches. *Græco-Roman Guide*, II., No. 166; Mansell, No. 1490.

2237. Female head to the right, probably from a sepulchral relief of the fourth century. The hair is confined in a *sphendonè* in front, and is brought over each ear to the back.

Marble. Height, 2 inches. Bought from A. Biliotti, 1874.

2238. Fragment of relief, with a female head to the front. The hair is parted in the middle, and is brought in plaits several times round the top of the head. The nose is lost. 1st cent. A.D. (?).—*Athens* (?). *Elgin Coll.*

Fine Greek marble. Height, 7 inches. *Synopsis*, No. 241 (123); Ellis, *Elgin Marbles*, II., p. 127.

2239. Head, bearded, larger than life, from a relief to which it was slightly attached at the back. The head may be from an Attic sepulchral monument. The nose and surface are mutilated. The hair is roughly blocked out. Late Attic work.—*Athens* (?). *Elgin Coll.*

Pentelic marble. Height, 11 inches. *Synopsis*, No. 243 (117); Ellis, *Elgin Marbles*, II., p. 118, No. 243 ("Hercules").

2240. Sepulchral relief. A male figure, standing, draped in a mantle, holds out a bunch of grapes in his right hand, while a cock on the ground at his feet looks up to them. The top is wanting, and the surface is much worn away.

Inscribed *παροδῖρα* (?) *χαῖρε*.—*Melos*. Presented by Dr. Jarvis, 1833.

Parian marble. Height, 1 foot 5 inches. *Greek Inscriptions in Brit. Mus.*, No. CCCLXVII.

2241. Sepulchral relief. Woman seated on a chair to the right, with a footstool. She wears a large mantle which passes over her head. The right hand, wrapped in the mantle, is placed under her chin. There are remains of an inscription, now illegible: . . . *μος*. Late Greek work.

Marble. Height, 1 foot $\frac{1}{2}$ inch; width, 8 inches.

2242. Sepulchral relief. A female figure stands to the front, holding a distaff raised in her left hand and a spindle in her right hand. She wears a long tunic girt under the breasts, a mantle and shoes. A diminutive draped figure of a girl stands on the left, looking up to her. Above is inscribed *Καλλιτύχα Βουκόλου*. The relief is surmounted by a pediment with acroterial ornaments, and containing a face, to the front.—*Crete. Inwood Coll.*

Parian marble. Height, 2 feet $1\frac{1}{2}$ inches; width, 1 foot $1\frac{1}{4}$ inches.
Greek Inscriptions in Brit. Mus., No. CCCLXXIX.

2243. (Fig. 38). Sepulchral relief combined with an honorary decree. A bearded figure, wearing tunic and large mantle, stands to the front. The right arm within the mantle passes across the breast. The left hand hangs by his side and holds a small roll. A boy in a short tunic stands on the right on a small pedestal. He has his hands crossed. Probably of the 2nd–3rd century A.D.

Below is a circular medallion containing the inscription *Ἡ βουλὴ καὶ ὁ δῆμος στεφανοῖ χρυσῷ στεφάνῳ Αὐρ(ήλιον) Ἀλέξανδρον κοσμίως βίωσαντα*.—*Crete. Inwood Coll.*

Parian marble. Height, 2 feet 1 inch; width, 10 inches. *Greek Inscriptions in Brit. Mus., No. CCCLXXVIII.* For honorary inscriptions on sepulchral reliefs compare Nos. 639, 704, 723.

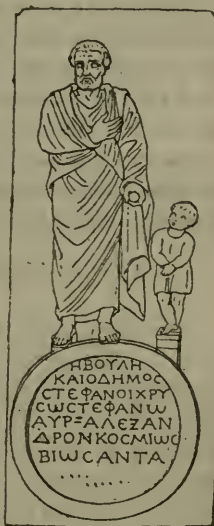


Fig. 38. No. 2243.

2244. Sepulchral relief. A female figure stands to the front, closely draped, wearing a long tunic, shoes, and a mantle

which passes over the head and is wrapped round the arms. Beside her are a distaff and spindle, and below a large wool basket. On the right is a diminutive draped figure of a girl holding a casket.

Inscribed Πάρμων Ὀνάσιδος θυγάτηρ Κοπιᾶς τὴν γυναῖκα μνίας χάριν· χαῖρε. Apparently Parmon and (parenthetically) his daughter Kopias erect the stone in memory of the wife of Parmon.

Above is a pediment containing a rosette, and having acroterial ornaments.—*Crete. Inwood Coll.*

Parian marble. Height, 2 feet $3\frac{1}{4}$ inches; width, 1 foot $7\frac{1}{4}$ inches.
Greek Inscriptions in Brit. Mus., No. CCCLXXX.

2245. Upper part of a sepulchral relief. Within a panel is what remains, from the waist upwards, of a female figure seated, half turned to the left. A male figure stands on each side of her, and there is a fourth figure in low relief in the background. The relief is bounded by pilasters, surmounted by a Doric entablature with triglyphs and dentils. The heads are all mutilated. Late Greek work.—*Crete. Inwood Coll.*

Greek marble. Height, 1 foot 6 inches; width 1 foot 4 inches.

2246. Sepulchral stelè of Noumenios. Within a sunk panel two figures advance rapidly to the right. The first figure (Noumenios) has a tunic girt at the waist and a flying cloak. The second figure, with a tunic only, is probably an attendant. Each carries a hunting spear on the left shoulder. Inscribed Νουμήνιος Σεύθο[υ] Λυσιμαχεύς. Seuthes is a Thracian name, and Noumenios was presumably a citizen of Lysimachia, at the neck of the Thracian Chersonese. The town was founded by Lysimachus in 309 B.C., which gives an upper limit of date. The lettering is of the third century B.C.—*Obtained from*

Pergamon. Presented by Baron Ferdinand de Rothschild, M.P., 1897.

Greek marble. Height, 1 foot $4\frac{3}{4}$ inches; width, 1 foot $\frac{5}{8}$ inch.
 Perdrizet, *Bull. de Corr. Hellénique*, XXIII., p. 558.

2247. Fragment of a sepulchral relief containing the foot of a standing figure and the lower part of a diminutive figure of a boy, standing, wearing a short tunic.

Inscribed Σερ]απίων χρηστὲ χαῖρε.

Parian marble. Height, 8 inches; width, 11 inches.

2248. Fragment of a sepulchral relief. A male figure standing, wearing a chiton and mantle, clasps the hand of a woman, seated to the right on a chair with a footstool. She wears a long chiton and mantle. The heads of both figures are lost. By the side of the chair is a diminutive figure of a girl holding a casket. The relief is bounded by pilasters which were originally surmounted by an arch.

Inscribed Εὐπορία Δημητρίου Ἀντιόχισ(σ)α, γυν(ῆ) δὲ Εὐνίκου, χρηστὴ καὶ ἄλυπε χαῖρε.

Greek marble. Height, 1 foot 5 inches; width, 1 foot 4 inches.
 Ellis, *Town. Gall.*, II., p. 165.

2249. Fragment of a sepulchral relief, with the lower part of a panel and the feet of a figure standing to the front.

Inscribed Λού(κιος) Ἰούλ(ιος) Τρόφimu[ος.—*Mytilenè*.

Greek marble. Height, 8 inches. Obtained by C. T. Newton, 1855.
Greek Inscriptions in Brit. Mus., No. CCXXIII.; *Inscriptiones Graecae*, XII., 2, No. 411.

2250. Sepulchral relief. In a sunk panel, a draped female figure is seated to the right on a chair with a footstool. She clasps the hand of a male figure standing before her, who wears a mantle passing about his body and over his

left shoulder. Between them and in the background is a woman holding up a distaff (?). The surface of the relief is much worn.

Inscribed Ἡρακλείδης Νικοστρ[ά]του, Χίε, χρηστὲ χαῖρε.

The stelè is fixed by a projecting tongue of stone in a rectangular plinth.—*Rhenea. From Lord Belmore's Coll.*

Parian marble. Height (with plinth), 3 feet $\frac{1}{2}$ inch; width, 1 foot 5 inches. *C.I.G.*, 2315.

2251. Fragment of a sepulchral relief, with the feet of a standing figure, within a sunk panel. Beneath is the inscription Ἰουνίου Σωζομένου.—*Cnidus.*

Fine Greek marble. Height, 11 inches. Obtained by C. T. Newton, 1859. *Greek Inscriptions in Brit. Mus.*, No. DCCCLXXII.

2252. Fragment from the left-hand side of a relief, with the torso from the neck to the knees of a figure in armour. He wears a cuirass with two sets of flaps above a short tunic, a chlamys and a sheathed sword. On the upper part of the cuirass are aegis-like scales.—*Rhodes.*

Marble. Height, 1 foot $7\frac{1}{2}$ inches. Found near the city of Rhodes. Obtained by C. T. Newton, 1854. *Arch. Zeit.*, 1854, p. 485, No. 6.

2253. Sepulchral relief. In a sunk panel a girl is seated on a chair with a footstool to the right. She leans forward and rests her right elbow on her lap, while her left hand holds the edge of her veil. The stelè is surmounted by a pediment, with roughly indicated acroteria. It is fixed by a projecting tongue of stone in a rectangular plinth.

Inscribed ... χρ]ηστὴ χαῖρε. Late Greek work.

Parian marble. Height (with plinth), 2 feet $4\frac{1}{2}$ inches; width, 1 foot $\frac{1}{4}$ inch.

2254. Sepulchral relief. A youth, who wears a chiton and mantle, stands clasping the hand of a man similarly

draped, who is seated to the right. Above is a pediment, with acroteria.

Inscribed in late lettering Μάρων χρηστὲ χαῖρε.—*Temple Bequest.*

Limestone. Height, 1 foot $4\frac{1}{2}$ inches; width, 9 inches.

2255. Upper part of a sepulchral relief. A bearded figure stands to the front, wearing a tunic, and a mantle wrapped closely about him. Cut off at the knees. Late Graeco-Roman work.

Inscribed Κλ. Α . . .

Parian marble. Height 1 foot 10 inches; width, 1 foot.

2256. Fragment of a sepulchral (?) relief, with two hoofs of a horse, and the paw of a lion.

Inscribed . . . ς πρωτ . . . | . . . υρωι . . .

Fine Greek marble. Height, $3\frac{1}{2}$ inches. *C.I.G.*, 7025.

2257. Sepulchral relief. A horseman, wearing chlamys and bowcase (gorytos), rides slowly to the right. The relief is bounded by pilasters, slightly sketched, and a pediment which is surmounted by acroteria, and contains a rosette. There are remains of an inscription . . . ατ[η]ς Θε . . .—*Kertch.*

Limestone. Height, 2 feet $\frac{1}{2}$ inch; width, 1 foot 7 inches. *Greek Inscriptions in Brit. Mus.*, No. CCIV.; Latyschev, II., 279.

2258. Fragment of sepulchral relief, containing the lower part, from the breast, of a woman standing, wearing a chiton and a mantle in which her arms are wrapped. On the left a girl stands with a casket. —

Inscribed Δασχαῖ Κινώλιος, γυνὴ δὲ Ἰχαιος, χαῖρε.—*Kertch.*

Limestone. Height, 2 feet; width, 1 foot $8\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CLXXXVIII.; Latyschev, II., 226.

2259. Sepulchral relief. Two women stand, clasping hands. Each wears a long chiton, and a mantle which passes over the head and about the body.

Inscribed Διοδότῃ γυνὴ Παμφίλου θυγάτηρ δὲ Πρέπωτος, καὶ μήτηρ Καλίστη, χαίρετε.—*Kertch*.

Limestone. Height, 2 feet 2½ inches; width, 1 foot 9¾ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCVIII.; Latyschev, II., 114.

2260. Sepulchral relief. A man in a short tunic and mantle, and a woman in a long tunic and mantle stand side by side. The faces are wanting. The group is bounded by pilasters, surmounted by a pediment and acroteria, and three rosettes. Inscribed Διονύσιε Λαμάχου, χαίρε.—*Kertch*.

Limestone. Height, 2 feet 3½ inches; width, 1 foot 2 inches. *Greek Inscriptions in Brit. Mus.*, No. CLXXXIX.; Latyschev, II., 142.

2261. Sepulchral relief. A man stands, wearing a chiton and mantle. A similar but smaller figure, wearing a short chiton and chlamys, stands with his left elbow and right hand resting on a column. On the left is a diminutive figure in a short chiton. The relief is bounded by pilasters, surmounted by an arch, with two bosses in the spandrels, and by acroteria.

Inscribed Ἡρακλείδῃ Παστεῖος, χαίρε.—*Kertch*.

Limestone. Height, 2 feet 4 inches; width, 1 foot 8 inches. *Greek Inscriptions in Brit. Mus.*, No. CXCIH.; Latyschev, II., 161.

2262. Sepulchral relief; the top is lost. A woman stands wearing a long tunic and a mantle, in which she is closely wrapped. The face is lost. A girl stands holding a casket. Beside the girl, a deep groove (5¼ by ¾ inches) is cut for the insertion of some object.

Inscribed Θεονίκη θυγάτηρ Νικίου, χαίρε. The stone had previously formed part of a Doric entablature.—*Kertch*.

Limestone. Height, 2 feet 6½ inches; width, 1 foot 8 inches. *Greek Inscriptions in Brit. Mus.*, No. CXCI.; Latyschev, II., 234.

2263. Bust in relief of a beardless male figurè, wearing a chiton, and having drapery on the left shoulder.

Inscribed, on a tablet below the bust, Κάρπος Βασσάρου ἐτῶν. . . The age was never inserted in the place intended for it. Rough sculpture.—*Kertch*.

Sandstone. Height, 1 foot $1\frac{3}{4}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CCIII.; Latyshev, II., 169.

2264. Sepulchral relief. A man standing, wearing a short tunic and chlamys, clasps the hand of a standing woman wearing a long chiton, and a mantle which passes over the head. A girl stands on the left with a casket. The relief is bounded by pilasters, surmounted by a pediment with acroteria, and having three bosses.

Inscribed Κουλία γυνή Δ[ιο]σκουρίδο[v].—*Kertch*.

Limestone. Height, 2 feet 6 inches; width, 1 foot 5 inches. *Greek Inscriptions in Brit. Mus.*, No. CLXXXV.; Latyshev, II., 239.

2265. Sepulchral relief, of which the upper half is lost. A man wearing a short chiton and mantle, stands, probably clasping the hand of a standing woman, who wears a chiton and mantle. The man's head and the upper half of the woman are wanting. On the left is a girl; at the sides are pilasters.

Inscribed Κυρίανα καὶ νιὲ Ἀρισταγόρα, χαίρει.—*Kertch*.

Limestone. Height, 1 foot $10\frac{1}{2}$ inches; width, 1 foot $6\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCII.; Latyshev, II., 101.

2266. Sepulchral relief. A woman stands, wearing a long tunic, and a mantle which passes over her head. The left hand holds the mantle near the chin, and the right hand passes under the left elbow. On the right and left are a boy in a short tunic, and a girl, draped, holding a casket. Pilasters are at each side.

Inscribed Ἐπι(γ)όνῃ γυνή Χά[ρητ]ος, χαίρει.—*Kertch*.

Limestone. Height, 2 feet $3\frac{1}{2}$ inches; width, 1 foot $7\frac{1}{2}$ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCIX.; Latyshev, II., 269.

2267. Sepulchral relief. A draped woman stands, with right hand raised to her chin. The face and breast are lost. A girl stands on the left, draped and holding a casket. Above are three rosettes in relief. The inscription is broken away, except a part of the letters $\pi\omicron$.—*Kertch*.

Limestone. Height, 1 foot 10½ inches; width, 1 foot 6½ inches.
Greek Inscriptions in Brit. Mus., No. CCV.; Latyshev, II., 284.

2268. Lower part of a sepulchral relief. A woman, draped in long chiton and mantle, stands resting her left elbow on a column. On the left is a girl standing, holding a casket. The heads of both figures are wanting.

Inscribed $\Phi\iota\lambda\omega\tau\acute{\epsilon}\rho\alpha\ \Phi\iota\lambda\acute{\omega}\tau\omicron\upsilon\ \theta\upsilon\gamma\acute{\alpha}\tau\eta\rho,\ \gamma\upsilon\nu\acute{\eta}\ \delta\grave{\epsilon}\ \text{'}\text{Η}\zeta\omicron\upsilon\ \Pi\alpha\rho[\omicron]\delta[\acute{\iota}\tau\alpha\ \chi] \alpha\acute{\iota}[\rho]\epsilon$.—*Kertch*.

Limestone. Height, 1 foot 9 inches; width, 1 foot 8½ inches. *Greek Inscriptions in Brit. Mus.*, No. CXCIV.; Latyshev, II., 261.

2269. Sepulchral relief, of which the top is lost. A woman, wearing a long chiton and mantle, stands leaning left elbow on a column, with left hand under her chin. Her right hand is wrapped in the mantle, before her body. The head is wanting. On the right a girl (head wanting) stands holding a casket. At the sides are pilasters. The inscription, which has been obliterated and reinscribed, runs $\Psi\upsilon\chi\alpha\rho\acute{\iota}\omega\nu\omicron\vars\ \text{'}\text{Α}\gamma\alpha\theta\omicron\kappa\lambda\epsilon\acute{\iota}\alpha\vars\ \chi[\alpha\acute{\iota}\rho]\epsilon$. This is followed by fragments of an elegiac epitaph, in which the words can be read: $\dots\kappa\alpha\acute{\iota}\ \epsilon\upsilon\kappa\lambda\epsilon\acute{\iota}\eta\vars\ \dots\mu'\ \text{'}\text{Ε}\lambda\alpha\chi\omicron\nu\ \pi\acute{\alpha}\tau\eta\rho\vars,\ \acute{\epsilon}\nu\ \delta\grave{\epsilon}\dots$.—*Kertch*.

Limestone. Height, 3 feet; width, 1 foot 11½ inches. *Greek Inscriptions in Brit. Mus.*, No. CXC.V.; Latyshev, II., 112.

2270. Fragment of a sepulchral relief containing the lower part, from the waist, of a woman, wearing a long tunic, mantle and shoes, and seated on a throne with ornamental legs and a footstool. On the left a girl stands

with a casket. Inscribed $\Psi\upsilon\chi\eta\ \gamma\upsilon\eta\ \text{Βραδάκου, χαίρε.}$ —*Kertch.*

Limestone. Height, 2 feet $1\frac{1}{2}$ inches; width, 1 foot 10 inches. *Greek Inscriptions in Brit. Mus., No. CXCVI.; Latyschev, II., 266.*

2271. (Fig. 39.) Sepulchral relief. Two bearded figures in civil costume stand to the front within a lunette. The figure on the left holds a cake (?) in his right hand over a flaming altar, and has a scroll in his left hand. The figure on the right places his right hand on a heap of armour, consisting of a shield, sheathed sword and helmet.

Inscribed with an epitaph, partly metrical: Πανσάμενος στρατιᾶς Ἄρης Ἄρη παρέδωκεν ὄπλα καὶ στρατιάν· καταλίψας ταῦτα εἰς ἕτερον κόσμον ἄκοσμον ἀπελήλυθε ὅπου οὐδὲν ὑπάρχ(ε)ι

εἰ μὴ μόνον σκοτιή. $\Lambda\kappa\theta$. A soldier named Arès has died at the age of twenty-nine. 2nd cent. A.D. (?).

Marble. Height, 1 foot 10 inches; width, 1 foot $3\frac{1}{2}$ inches.



Fig. 39. No. 2271.

2272. Sepulchral relief. Male and female busts to the front, side by side. The female figure has a coil of hair round

her head. Both wear tunics, and a mantle, part of which passes over the left shoulder.

Inscribed . . . βολις Ἰοδρανοῦ Ἀτλια Εὐτυχί[δι τῇ συμβίῳ
ζῶν μνημῆς χάριν.—*Presented by the Rev. G. T. Hudson, 1870.*

Marble. Height, 2 feet $1\frac{1}{2}$ inches; width, 1 foot 5 inches. Found in the Thames, and thought to have come from the Earl of Arundel's collection of marbles.

2273. Bust, to the front, of a beardless man, with short hair and draped shoulders. The subject is treated as a relief.

Inscribed on a tablet below: Πόπλιος Καλλιμάχου. Λ·ΛΗ—*i.e.*, "Publius, son of Callimachos. In his 38th year." For the year symbol Λ compare Nos. 656 and 2271. Rough work.—*From a tomb near Benghazi.*

Marble. Height, 1 foot $\frac{1}{2}$ inch. Obtained from Vice-Consul Crowe, 1861.

ROMAN SEPULCHRAL RELIEFS.

2274. (Plate XXVII.) Roman sepulchral relief. Within a sunk panel are a man and woman standing, with their right hands raised and clasped. The man is beardless, with thin features of a portrait character. He wears a tunic, toga and sandals. The woman has a long tunic girt at the waist, a mantle and sandals. The head, with its unantique arrangement of the veil, is modern.

Inscribed on each side with the name of one of the parties, followed by couplets in which each, speaking in the first person, describes the other.

[*Au*]relius L. l. [*H*]ermia [*la*]nius de colle Viminale.

[*H*]aec, quae me faato praecessit, corpore casto

[*C*]oniunxas una meo praedita amans animo

[*Fi*]do fida viro veixsit, studio parili qum

Nulla in avaritie cessit ab officio.

A]urelia L. l.

Aurelia L. l. Philematio.

Viva Philematium sum Aurelia nominata,

Casta, pudens, volgei nescia, feida viro.

Vir conleibertus fuit eidem, quo careo cheu!

Ree fuit ee vero plus superaque parens.

Septem me naatam annorum gremio ipse recepit,

xxxx annos nata necis potio[r]

Ille meo officio adsiduo florebat ad o[mnis]...

The opening is a correction by Fabretti for the impossible restoration added early in the seventeenth century and recently removed from the stone, which ran [*Au*]relius *L. l.* [*Fil*]ermia [*En*]nius, etc. 1st cent. B.C.—*Rome. Blacas Coll.*

Italian marble. Height of slab, 1 foot 11 inches; width, 3 feet 5 inches. For restorations see above. The relief was found about 1593 in a tomb in the Via S. Agnese fuori le Mura, or Via Nomentana. So Cittadini, *Trattato dell' origine della nostra lingua* (1601), fo. 29; *Brit. Mus. Add. MS.* 18,399, fo. 38; "*via antiqua Nomentana repertum, in Maio 1592, prope muros, in vinea N. Martellae.*" Cf. *Ann. dell' Inst.*, 1865, p. 311; afterwards in the Giardino de' Vecchi in Trastevere. Engraved Fabretti, *Inscr. Antiquarum Explicatio*, p. 421, No. 388; Montfaucon, *L'Ant. Expliquée*, V., Suppt., pl. 33 (misnumbered 34). For the Inscription, see Gruter, p. MXLVI., No. 6; *C.I.L.*, I., 1011; VI., 9499 (and lit. there quoted); Mommsen, *Ann. dell' Inst.*, 1865, p. 308, pl. R; Buecheler, *Anthol. Latina*, II., No 959. For the variant *Philematio*, cf. *C.I.L.*, I., 1180.

- 2275.** Relief with portraits of Antistius Sarculo, and Antistia Plutia, erected by two of their freedmen. Within a moulded frame are two deeply sunk circular recesses, containing medallion portrait busts in high relief. On the left is the bust of an old man, with scanty hair, thin cheeks, firmly shut mouth, and marked individuality. On the right is the bust of an elderly woman, also of marked character. Her hair is brought back over the ears, and up from the back to the top of the head, in the fashion of

the beginning of the third century A.D. The ears are perforated for metal earrings.

Each recess is framed by a wreath of laurel, and fluted in conventional imitation of a shell. Between them is a vertical staff (?) with laurel leaves in relief, and tied about the middle with two cords. A rosette is in each spandrel round the medallions.

Below is a tablet with moulded frame, and with wings at the ends, containing the inscription, which states that Antistius was master of the Alban College of the Salian priesthood.

L(ucius) Antistius Cn(aei) f(ilius) Hor(atia) Sarculo, Salius Albanus, idem Mag(ister) Saliorum.

Antistia, L(ucii) l(iberta) Plutia.

Rufus l(ibertus), Anthus l(ibertus) imagines de suo fecerunt patrono et patronae, pro meritis eorum.

Italian marble. Height, 2 feet $1\frac{1}{2}$ inches; width, 3 feet $2\frac{1}{2}$ inches.

Restored: nose of Antistia. The nose of Antistius had been restored, but the restoration has since been removed. Boissard, III., pl. 137; Gruter, p. 318, 2; Orelli and Henzen, No. 2247; Mansell, No. 1239; *C.I.L.*, VI., 2170. This relief was attached to the wall of a house in Trastevere, about 1510. In 1545 it was in the collection of Bruto della Valle; thence apparently it passed to the collection of the Palazzo della Valle-Capranica, but if this was the case, it was not included in the sale of the della Valle collection to the Cardinal Ferdinando de' Medici, in 1584. In 1801, the relief was in the collection of Lord Bessborough at Roehampton. Purchased, 1858. See *C.I.L.*, *loc. cit.*; Michaelis, *Jahrbuch des Inst.*, 1891, pp. 218-235; *Gentleman's Magazine*, 1801, p. 323. For a second inscription (now lost) to the same persons, see *C.I.L.*, VI., 2171.

2276. Sepulchral relief. Two elderly female busts, in high relief, within a sunk panel. They turn their heads to each other, and clasp right hands. The figure on the right holds the folds of her mantle with the left hand. She has a ring on the third finger.

Inscribed *Fonteia G(aiae) l(iberta) Eleusis: HOD(AT)A*

Fonteia G(aiae) l(iberta) Helena. The monument is inscribed with the names of Fonteia Eleusis, and Fonteia Helena, both freedwomen of Fonteia. The HOD(AT)A has not been explained. 3rd cent. A.D. (?).

Marble. Height, 1 foot 9½ inches; width, 2 feet 8½ inches. *Arch. Zeit.*, 1848, p. 107; *C.I.L.*, VI., 18524.

ARCHITECTURAL FRAGMENTS OF SEPULCHRAL RELIEFS.

2277. Fragment of the upper part of a sepulchral stelè, crowned with a pediment and acroterial ornaments. The field of the pediment is occupied with an acanthus scroll, springing from a central leaf. Inscribed . . . χαῖρε.--*Mycenae.* Inwood Coll.

Red Laconian Marble. Height, 7½ inches. *Greek Inscriptions in Brit. Mus.*, No. CXL. Mr. Inwood thought that this was the upper part of the relief No. 641, and the dimensions nearly agree.

2278. Fragment of the upper part of a sepulchral relief, with an antefixal ornament. On it is a butterfly, in relief on a bunch of grapes.

Inscribed in characters of a good period :

. . . ρων////////////////
. . . οντος Γαρ[γῆπιος].

A part of this inscription has been designedly erased. Above, in lettering of the later Roman period: Μουσωνίας. —*Found near Athens.* *Elgin Coll.*

Pentelic marble. Height, 10 inches. Dodwell, *Tour*, I., p. 466; *Mus. Marbles*, IX., pl. 30, fig. 2; *Synopsis*, 331 (150); Ellis, *Elgin Marbles*, II., p. 154; *C.I.G.*, 619; *Inscriptiones Graecae*, III., 1647; *Greek Inscriptions in Brit. Mus.*, No. LXXXIII.; Osann, *Sylloge*, p. 209; Kumanudis, No. 402.

2279. Fragment of the top right-hand corner of a stelè, with the angle of a pediment, surmounted by an acroterion in

the form of a half palmette. There are remains of a floral ornament in the pediment.—*Athens. Inwood Coll.*

Pentelic marble. Height, 1 foot $\frac{1}{2}$ inch. *Synopsis*, No. 405; *Inwood Erechtheion*, pl. 26; p. 138.

2280. Angle palmette, from an altar or large sepulchral stelè. The palmette springs from an acanthus scroll, delicately worked, and on each face it has the angle of a pediment. Below is a horizontal bed.

Greek marble. Height, 9 inches.

2281. Antefixal palmette, springing from a base of acanthus leaves. Beneath each side of the palmette is a quatrefoil rosette.—*Found in a store at Portsmouth, 1880.*

Pentelic marble. Height, 1 foot $\frac{1}{4}$ inch.

2282. Palmette, in relief, probably the acroterial ornament of a stelè.

Limestone. Height, 5 inches.

2283. Upper part of a stelè, with acroteria springing from acanthus leaves.—*Kertch (?)*.

Limestone. Height, 1 foot 7 inches; width, 2 feet.

2284. Small cippus of elliptical section on a rectangular plinth, with a floral ornament round the top.

Inscribed in late letters *Μαρκιανὲ, χρηστὲ καὶ ἄωρε, χαῖρε, ζήσας ἔτη κη.*

Veined marble of Asia Minor(?). Height, 1 foot $1\frac{1}{2}$ inches. Probably from Cyprus. Compare the cippus from Salamis(?) engraved *Rev. Arch.*, 3rd ser., VII. (1886), p. 146.

SEPULCHRAL ALTARS.

For the small class of Greek altar-like sepulchral monuments, compare above, vol. ii., p. 202 (sepulchral altars from Cnidos).

2285. (Fig. 40.) Circular altar, with mouldings above and below. Two ox-skulls and the head of a stag are connected by festooned wreaths and sashes.

Inscribed Σωσικλεὺς Τλωέως
καὶ Ἀγαθαμερίδος τᾶς ματρὸς
αὐτοῦ.—*Perhaps from Delos.*
Presented by A. E. Impey,
Esq., 1825.

Parian (?) marble. Height, 1
foot 5½ inches; diam., 1 foot
2½ inches. *Greek Inscrip-*
tions in Brit. Mus., No.
CCCXCVIIIe.



Fig. 40. No. 2285.

2286. Part of a sepulchral monument, in the form of a circular altar. Two ox-heads are connected by a wreath, from which hang a bunch of grapes and bell-shaped pendants. There are mouldings at the top and bottom.

Inscribed Ξενοκράτη χρηστὲ χαῖρε.

Parian marble. Height, 2 feet 2 inches; width, 1 foot 6 inches.
Purchased, 1852.

2287. Sepulchral monument in the form of a circular altar, with bulls' heads, connected by festoons, from which hang sashes and bunches of grapes. Much obliterated.

Inscribed Γάειε Κασινία χρηστὲ χαῖρε καὶ ὑγίαине.—*Elgin Coll.*

Parian marble. Height, 2 feet 3½ inches. *Synopsis*, 117 (91);
C.I.G., 6898; *Ellis, Elgin Marbles*, II., p. 128.

THE CHRONOLOGY OF SARCOPHAGI AND SEPULCHRAL CIPPI.

The following sections contain the Sarcophagi, other than those which have been already catalogued from

Lycia (see Nos. 953, 957-60) and Ephesus (1274-82), and Cippi.

The sarcophagus first described (No. 2295), with an anthropoidal cover and coffin-shaped body, was recently found in Cyprus. Its type is descended, through the Phoenicians, from the Egyptian mummy-cases.

Examples, more or less closely anticipating the various forms of sarcophagi, are found amongst Greek and Etruscan works of a good period. But the Greek examples are few, and apart from Etruria the use of the sarcophagus adorned with reliefs did not become general before the Roman Empire.

Attempts have recently been made (especially by Altmann, *Architektur und Ornamentik der Antiken Sarkophage*) to determine the sequence and periods of the principal groups, but the time limits are necessarily vague. It is only in a few cases that help can be had from the inscriptions, or the fashions of head-dress.

In the first century of the Roman Empire, the decoration of the sarcophagi and cippi consists mainly of floral reliefs and festoons, hanging from bulls' heads or skulls. The device of the bulls' heads connected by festoons is first known to occur in architecture of the second cent. B.C (*Alterthümer von Pergamon*, ii., pl. 30). It becomes, however, a constantly recurring element on the monuments of the Augustan and post-Augustan age. Compare the Ara Pacis of Augustus (Petersen, *Ara Pacis*, pl. 2) and the sepulchral altar of the wife of a freedman of Livia, now at Brocklesby Park (*C.I.L.*, vi., 23338; Boissard, *Topogr.*, iv., pl. 70).

Probably about the middle of the first century, the rams' heads and heads of Ammon are introduced in combination with or in substitution for the bulls' heads (compare Nos. 1274-82, and No. 2486). In the course of the first century mythological reliefs are introduced, at

first as a minor accessory. The reliefs and the inscribed tablets reduce the rams' heads and festoons to insignificant proportions. Compare Nos. 2358, 2360, in which the original purpose of the rams' heads is almost forgotten.

In the Augustan period Cupids or boys are introduced as helping to carry the festoons. This became a favourite and persistent element in decorative art, and was reintroduced by the artists of the Italian Renaissance. Compare Nos. 1280, 2324-5, 2342, 2369.

The mythological scenes gradually increase in importance, and begin to predominate from the end of the first century. The large sarcophagi, with elaborate scenes in relief, were increasingly used during the Antonine period, and reached the climax of their development in the third century A.D. Thus the great sarcophagus No. 2715 appears, from the head-dress of the recumbent figures, to belong to the beginning of the third century. The sarcophagus No. 2303, from Sidon, seems to be somewhat later, if we may judge by the portrait head, No. 2013, which was found in the same place. The sarcophagus No. 2300, with labours of Heracles, suggests comparison with the coins of Postumus, 258-267 A.D.

The device of a medallion portrait or inscribed tablet supported by two figures, usually Cupids, is frequent on the later sarcophagi. Its origin has been traced to the sarcophagus reliefs with scenes of Cupids playing with armour (*e.g.* No. 2317, where the inscription occupies the shield placed in the centre of the composition). At a later time, however, any such suggestion is forgotten. See Nos. 2321, 2323; and compare No. 2333 (Cupids with a Gorgoneion) with the cover of a sarcophagus from the Porta Salaria (Cupids with armour, including a Gorgoneion shield, Altmann, fig. 30), in which the original motive is observed. In No. 2333, a wreath has taken the place of the shield. Two Cupids or two Victories supporting

shields or wreaths become common on the coins of the beginning of the fourth century. Compare two Cupids with a wreath on a coin of Constantius II. (Froehner, *Médaillons*, p. 312). Thence the type passes into Christian and Byzantine art.

The scheme of figures standing between the columns of a colonnade is suggested in the sarcophagus of "Mourning Women" from Sidon. It is developed in the terracotta wall panels of the first century, and appears fully grown in the wall paintings and sarcophagi of the second and third centuries. See No. 2301, which may be compared with a sarcophagus (Robert, *Sarkophagreliefs*, iii., pls. 36, 37), dated, by the head-dress of the original recumbent figures, at the beginning of the third century. The colonnade becomes more elaborate, and is divided into separate niches in Nos. 2305, 2312. This style is assigned for various reasons to the fourth century (Strzygowski, *Orient oder Rom*, p. 61), and passes with little change into Christian use, as in a relief at Berlin (Strzygowski, pl. 2).

SARCOPHAGI.

2295. Sarcophagus with anthropoid cover. At one end is a bearded head roughly executed, and at the other end the toes are indicated. The body of the sarcophagus is coffin-shaped, and rests on four short legs.

This sarcophagus and two others, both plain, were found in a tomb of some consequence, at Amathus. The gems, jewelry and pottery were of the fifth century B.C. Cypriote sculpture.—*Excavated at Amathus, with funds bequeathed by Miss E. T. Turner, 1894.*

Limestone. Length of cover, 6 feet $4\frac{1}{2}$ inches; height of sarcophagus, 1 foot 6 inches. Murray and others, *Excavations in Cyprus*, p. 125; Furtwaengler, *Berliner Philologische Wochenschrift*, 1901, p. 148; cf. *Studien H. Brunn dargebracht*, p. 71.

2296. Sarcophagus, with reliefs relating to Achilles. The four scenes on this sarcophagus are: (1) the education of Achilles by the Centaur Cheiron; (2) his recognition by Odysseus when disguised among the daughters of Lycomedes; (3) the forging of his armour by Hephaestos; (4) Achilles dragging the body of Hector round the walls of Troy.

(1) At one end is the group of Achilles with the Centaur Cheiron. Cheiron is seated on his haunches on the right, holding in his left hand the branch of a tree; Achilles stands before him, his right foot advanced; his left arm is extended before him, supported by the Centaur, and his right arm is drawn back. He is evidently engaged in a pugilistic exercise, under the instruction of the Centaur.

(2) On the front of the sarcophagus is the Recognition of Achilles. The hero is seated in the centre of the scene on a chair, the front of which is ornamented with legs formed by a combination of bodies of Gryphons with lions' legs; his feet rest on a footstool supported by lions' feet. He has long hair and wears a mantle instead of the female dress usually worn by him in representations of this subject. He leans back, looking towards an aged male figure behind him, whose right arm is pointing behind his head. This figure may be Odysseus giving the sign to Agyrtes, the trumpeter. The left hand of Achilles holds a sheathed sword. Below is part of a lyre. In his right hand he holds a helmet. In front of his legs is a buckler. In the background beyond his right arm are the remains of a figure, much decayed, who has long hair and wears a hat. His hand is raised to his beard. This may be Phoenix. Further on the left of Achilles are four male figures. The head of one of these is that of Agyrtes blowing the long straight trumpet which summoned Achilles to arms. Next on the left is a Greek warrior advancing to the right, from

whom Achilles has received the helmet. He appears to be leaning on a column. Next is a figure, perhaps Agamemnon. He looks towards Achilles, but draws back to the left, with his right hand outstretched as if surprised. He wears a chiton, a chlamys and boots. Next to him is a youthful male figure in a chlamys, holding a horse by the bridle. On the right, behind Achilles, is Deidameia seated in a chair, her head thrown back; her attitude is that of a person fainting. Her body is naked to the hips; her lower limbs are clad in a chiton, over which is a mantle. Her right hand is raised and holds the hand of the nurse, who stands behind and supports her head. Her feet rest on a footstool supported on lions' claws. Her chair is ornamented with a Sphinx at the front angle; under it is her wool-basket lying on its side. At her right side stands a draped female figure leaning towards her as if to assist her. In the background between Odysseus (?) and Deidameia is the faint outline of a figure, probably another daughter of Lycomedes. The faces of all the figures in this scene and of most of the figures on the sarcophagus are nearly obliterated by the decay of the marble.

(3) At the other end of the sarcophagus are three figures, Hephaestos, Thetis, and Achilles. Hephaestos is seated on a chair with lions' feet, and wears a short tunic, which leaves the right shoulder bare and is girt at the waist. He may have worn the conical cap which is his characteristic. In his right hand he holds a light hammer, with which he is striking the shield of Achilles, resting on edge on his anvil, which is bedded on a block of wood. In front of him stands Thetis, about to deliver to Achilles the sheathed sword and greaves which she has received from Hephaestos. Thetis wears a long chiton, diploidion, and shoes. Her hair is drawn back and gathered into a knot behind. Achilles stands on the

right, armed with a cuirass, beneath which he wears a short tunic; both arms are raised to his head to adjust his helmet.

(4) On the back of the sarcophagus the subject is Achilles dragging the dead body of Hector behind his chariot. Achilles stands beside a two-horse chariot drawn at full speed; with his right hand he grasps the knees of Hector, whose head trails in the dust behind him. In the distance beyond the body of Hector is an indication of the walls of Troy, or perhaps of the tomb of Patroclus. On the outstretched left arm of Achilles is a shield, and he wears a helmet and sword. On the right is a warrior armed with a shield, who moves to the right in front of the advancing horses, looking back and stretching out his right arm. All the figures on this side are much decayed.

At each angle of the sarcophagus is a standing figure draped in a long chiton and mantle. On her head is a calathos; one hand is raised to the upper cornice of the sarcophagus as if supporting it in the manner of a Caryatid; the hair, waved over the forehead, is drawn back and falls in a single tress on each shoulder; on the feet are shoes. These figures, being of an architectonic style, are treated in a more formal manner than the remaining sculptures. (Compare No. 2303).

Each angle below the figure has a quadruped sculptured in relief on either face; in the front, two lions; at one end, a dog and a panther; at the other end, a dog and a deer; at the back, a goat and a dog. Round the top of the sarcophagus is a cornice of egg-and-tongue and bead-and-reel; below the reliefs are two enriched mouldings recessed into the plinth. The work is probably not earlier than the time of the Antonines, but the sculpture is superior to the average of reliefs on Roman sarcophagi.

This sarcophagus was found in 1860, by Admiral

Spratt, in a sepulchral chamber between the theatre and amphitheatre at Hierapytna, in Crete. It was clear, however, from the position of the sarcophagus, that it was not originally designed for the place in which it was found. The centre of the chamber was occupied by the sarcophagus No. 2324. (Spratt, *Travels in Crete*, I., p. 280.)

Yellowish marble. Height, 4 feet $4\frac{1}{2}$ inches; length, 8 feet 9 inches; width, 3 feet $10\frac{1}{2}$ inches. The front is engraved in Spratt's *Travels*, I., p. 279, and the end with Hephaestos, *ibid.*, p. 281. Michaelis, *Arch. Anzeiger*, 1862, p. 341*; *Græco-Roman Guide*, I., No. 44A; *Wiener Vorlegeblätter*, ser. C., pl. 11, figs. 2 a-d; Robert, *Antike Sarkophagreliefs*, II., p. 31, pls. 11, 12. For the sarcophagi with angle Caryatids, see Altmann (*Sarkophage*, p. 88), who attributes them to Athens. See Spratt, *op. cit.*, for an account of the discovery and transport of the sarcophagus.

2297. Front of sarcophagus with relief, representing the Recognition of Achilles among the daughters of Lycomedes. Achilles takes a long stride to the right, with a shield on his outstretched left arm, and a spear in his right hand. He wears a female dress, with a long chiton and diploidion, and a mantle which has fallen from his arm. His hair falls down his neck like a lion's mane. On the left is a maiden who tries to arrest him, placing her hand on his shoulder and seizing his arm. Further on the left is another female figure who seems to be drawing back the one before described. She turns her head to a figure on the extreme left, who is moving away, with the right hand raised, making a gesture of surprise. In the background two female figures are seen in low relief, both turned to the right. On the right of Achilles is a woman, who appears to be in distress, and may perhaps be Deidameia. Her hands are restored as seizing the end of the spear. The daughters of Lycomedes are all draped, like Achilles, in a long chiton with diploidion and a mantle. The figure on the left has the Doric split chiton. Between

Achilles and Deidameia is a throne, the arms of which consist of crouching Sphinxes. On the ground on the right is a helmet, with a plume supported by a Sphinx. There is no indication of Odysseus and his companions in the extant part of the relief, but similar representations of the subject make it probable that they were shown on a part at the right end, now lost.—*Towneley Coll.*

Marble. Height, 1 foot 7 $\frac{3}{4}$ inches; width, 3 feet 9 $\frac{1}{2}$ inches. Restorations: the lower part of the relief, with all the feet; the right end; the lower half of the figure on the left of Achilles; left arm of maiden on right, and left hand of Achilles. *Mus. Marbles*, X., pl. 36; Mansell, No. 1104; Ellis, *Town. Gall.*, II., p. 177 (= Vaux, *Handbook*, p. 244); *Wiener Vorlegeblätter*, ser. C., pl. 11, fig. 1; Jahn, *Beiträge*, p. 354; Overbeck, *Her. Bildwerke*, p. 292, No. 14; Robert, *Antike Sarkophagreliefs*, II., p. 50; pl. 19, fig. 37. For other representations, see Robert, *loc. cit.*; v. Duhn, *Arch. Anzeiger*, 1895, p. 160.

2298. A. Front of a sarcophagus, with a Dionysiac procession moving to the right. On the left is a low car, on which Dionysos (3) and Ariadnè (2) recline. Dionysos, half draped, and wearing wreaths of ivy, rests on the left elbow while he pours wine from a cantharos into a bowl held by a Satyr (1), who wears a loin cloth and pine wreath. Ariadnè wears a long tunic, girt under the breasts, and an ivy wreath, and has a parasol. The car is decorated with reliefs of a Satyr contending with a goat, and of a Satyr in frenzy. It is drawn by two bearded Centaurs (6, 7) playing respectively on a lyre and the double flutes. (Compare No. 2327.) A winged Cupid (4) stands on the back of the Centaurs, and a female figure (5), almost hidden, walks beside them and carries on her head the flat basket of fruit often shown in scenes of rustic sacrifices.

A goat-legged Pan (8), wearing a slight cloak, dances before the Centaurs, holding up a syrinx in his right

hand. At his feet is the serpent issuing from the mystic box. Next to the right are : a young Satyr (9), nude and holding up a wine-skin ; a Maenad (10) in tunic, diploidion and ivy wreath, holding a bunch of grapes in the left hand ; a young Satyr (11) with pine wreath, who holds up a pedum in his right hand, and a Maenad (12) advancing in frenzy to the right, with head thrown back and with thyrsus in r. hand. The next group consists of Silenus (14) with small chlamys, ivy wreath and shoes, riding on an ass, supported on its back by a young Satyr (13) wearing loin-cloth and pine-wreath. Silenus has a tympanon in his left hand, and the ass has a bell hung round its neck. A young Satyr (15), nude and carrying a pedum, walks by the head of the ass. Next on the right are a Maenad (16) to the front, nude except for a loose piece of drapery, playing on a tympanon, and a human-legged Pan (17) with a small chlamys about the left arm. The group at the right end of the relief consists of a draped old woman (18), and a young nude Satyr (20) who holds out a bunch of grapes in his right hand ; a child on the ground (19) and another (21) on the Satyr's shoulders stretch their hands towards it. The remaining figures are an old Satyr (22) playing on the double flute, and a young Satyr (23) holding up a pedum from which hang cymbals. These two figures are modern, except for part of the pedum and toes of left foot of the Satyr. At their feet is an animal restored as a diminutive elephant, which ought rather to be a panther.

B. Left side of sarcophagus. A drunken Pan, goat-legged, carried in a helpless state, by a young Satyr, and two boys, one of whom is winged. The Satyr wears a nebris, the boys are nude. On the left is a tree which spreads along the top of the relief.

C. Right side of sarcophagus. Chastisement of Pan. A bearded Satyr, standing to the right, holds Pan on his back by the wrists, in the position usual for punishment. (Compare Herondas, iii., 61.) A young Satyr grasps Pan by the tail with his left hand, while in his right hand he probably held a scourge. Pan's face expresses his pain. On the right is a tree which spreads along the top of the relief, and beneath it a garlanded altar, covered with fruits.—*Towneley Coll.*

Italian marble. Height, 1 foot 7 inches; length, side A, 7 feet $\frac{1}{4}$ inch; sides B, C, 2 feet 1 inch. The three sides of the sarcophagus, which were separated for many years, have recently been reunited. Restored: side A, all the noses, except of the children; also (1) right arm and shoulder, right leg; (3) right foot, part of wheels of car; (4) body and legs; (6) right hand, near legs; (7) right arm and foreleg; (8) right arm with syrinx, lower part of legs; (10) left arm with grapes; (11) whole figure; (13) right forearm, right leg, left foot; (14) feet; also right foreleg and nose of ass; (16) arms, tympanon, right leg from knee; (17) left leg; (19) left hand and feet are alone antique; (20) left elbow, part of grapes. For remaining figures see above. Side B: the restorations shown in *Mus. Marbles*, X., pl. 38, have now been removed, viz.: the ends of the panels and the right leg of Pan, together with the left arm of the boy. Side C. Restored: the right elbow and leg of the old Satyr. The ends of the panels, together with the hand holding a scourge (*Mus. Marbles*, X., pl. 37), have been removed.

The earliest record of this sarcophagus is in the sketch book, now at Berlin, of Marten van Heemskerck, who was at Rome about 1535. He drew the Maenad and Pan (side A, nos. 16, 17) and the relief on side B, and shows the figures as not yet restored. (See Michaelis, *Jahrbuch des Inst.*, 1891, pp. 165, 166; *Arch. Anzeiger*, 1893, p. 105.) It is not known where the relief was at that time. It was afterwards in the Villa Montalto of Sixtus V., whence it was bought by Jenkins.

Side A. Engraved (in reverse), with side C, by Battista Franco, about 1550. Bartsch, XVI., p. 134, No. 45; Bellori, *Admiranda Rom. Ant. Vest.*, 2nd ed. (1693), pls. 48, 49; whence Montfaucon, *Ant. Expl.*, II., 1, pl. 86; Guattani, *Mon. Ined.*, Sept., 1786, pl. 2; Dalaway, p. 328; *Mus. Marbles*, X., pl. 39. Ellis, *Town. Gall.*, II., pp. 195-200.

Side B. Guattani, *Mon. Ined.*, April, 1786, pl. 3; *Mus. Marbles*, X., pl. 38; Ellis, *Town. Gall.*, II., p. 133. The subject is repeated on a sarcophagus from Crete, in the Fitzwilliam Museum at Cambridge. Pashley, *Travels in Crete*, II., p. 18.

Side C. Guattani, *Mon. Ined.*, April, 1786, pl. 2; *Mus. Marbles*, X., pl. 37; Ellis, *Town. Gall.*, II., p. 132; Crusius, *Philologus*, L., p. 106, note 21; Roscher, *Abh. d. Phil.-hist. Cl. d. k. sächs. Ges. d. Wiss.*, XX., 2, p. 121.

2299. Part of the front of a sarcophagus, with a frieze of Amazons. The relief, in its present form, consists of six Amazons, who are seated on the ground in pairs. They are all dressed alike, and wear short tunics, girt at the waist, which leave the right breast and shoulder bare, and high boots of skin. The hair is brought along the forehead to a knot at the back of the head (compare No. 503). In the centre of the composition are a quiver, bow, and shield, suspended. On each side of these an Amazon is seated, turning outwards. Each leans on the hand nearest to the front, which holds an axe, while the hand furthest away from the front holds out an Amazon's shield, the lower angle of which is hidden by a helmet. These figures are each confronted by another Amazon, similarly composed, but seated in the reverse direction. On each side an Amazon is seated back to back with these, and looks outwards. Instead of holding out a shield, the further hand is used as a support for the head. The nearer hand rests on the ground, but in the case of the figure on the left, it does not hold any axe. A sheathed sword and shield are suspended between each of the two outer pairs. On the extreme left are a helmet, shield, and double axe. On the extreme right are a helmet and shield.—*Towneley Coll.*

Italian marble. Height, 1 foot; length, 6 feet 2½ inches. Restorations (the figures are numbered from the left): The lower part of all the faces, and (1) right arm, knee, and toes; (2) right toes; (3) left toes; (4) part of right shoulder, and both legs from middle of thighs; (5) left arm. Parts of the mouldings

above and below are also restored. It has also been asserted, for the reasons stated below, that the whole of the two figures on the right is a restoration, though this cannot be detected on the marble. *Mus. Marbles*, X., pl. 45; Ellis, *Town. Gall.*, II., p. 191; Robert, *Antike Sarkophagreliefs*, II., p. 94; pl. 32, No. 78.

The early history of this relief is derived from two MSS.: (1) *MS.* of the Escorial, of the year 1491 (Robert II., p. 95, fig. 78''b); (2) *MS.* in the Department of Drawings, at Berlin, of about 1572 (Robert, II., pl. 32, fig. 78').

From the Escorial *MS.* it appears that the relief is part of the cover of a sarcophagus, with Amazonomachia reliefs, which at that date stood in the forecourt of the Church of SS. Cosmas and Damian in the Roman Forum. This sarcophagus was in the same position until 1550. Not long after 1550 (see Robert, p. 96) the sarcophagus was moved to the Vatican. Probably at the time of its removal to the Vatican, parts of the cover came into the hands of the sculptor Fra Guglielmo del Piombo, or della Porta (ob. 1577), in whose possession the Berlin *MS.* states it to be. The sarcophagus itself was broken up, at an unknown date. The ends are still in the Vatican, and a fragment from the front is in the Palazzo Salviati at Rome (Robert, II., pl. 33).

From the scale of the sarcophagus it seems probable that the cover when complete contained eight figures of Amazons, with a Corybant mask, such as appears in the MSS., at each end. Both MSS. give abridged renderings of the frieze, and show only four figures of Amazons, which are hard to identify with certainty. According to Robert, the fifth and sixth figures of our relief were added by del Piombo. It is, however, impossible to detect any signs that the fifth and sixth figures are not originals (somewhat restored), and it therefore seems more probable that the work of del Piombo consisted in rejoining and restoring broken fragments of the original. The subsequent history of the relief is unknown, but it was bought from the collection of the Cardinal Passionei at Camaldoli, near Frascati, and sent to England by Jenkins in 1774.

2300. Sarcophagus and cover, on which are represented the strangling of the snakes by the infant Heracles, his twelve labours, and his Apotheosis.

On the front of the lid, the first figure on the extreme left is the nude infant Heracles kneeling. With each

hand he grasps a snake by the throat. Next is Heracles, wearing the lion's skin, and moving forward to the right, and holding the slain Erymanthian boar over the caldron, in which Eurystheus has taken refuge. The club is held with the right hand. On the right is the trunk of a tree, on which is an owl, and next is the cleaning of the Augean stable; Heracles, to the left, wields a mattock, to cut a channel for the Alpheus. In front of him is a deep basket or a bucket. The club and lion's skin are seen behind him. Next is the slaying of the Stympthalian birds. The hero, to the right, holds in his left hand his bow, from which he has just shot an arrow. On his left arm is the lion's skin. In front of him are three aquatic birds with long necks and hooked bills. One lies on the ground; the other two are falling from the sky. Next is the capture of the bull of Crete, which Heracles, to the right, holds by the right horn. In the next group Heracles, advancing from the left, attacks the triple Geryon with club raised in right hand, and lion's skin on extended left arm; Geryon is represented with three complete bodies and pairs of legs. All three are armed with oval shields, crested helmets, and cuirasses; two have swords visible. The last group on the lid represents Heracles seated on a seat, over which his lion's skin is spread. In his left hand he holds his club; his right hand is advanced to receive a wine-cup from a winged Victory, in long chiton and diploidion, who stands in front of him. Compare the figure of Heracles, No. 1726 (*Journ. of Hellen. Studies*, iii., pl. 25). In the background, between Victory and Heracles, stands Athenè armed, resting her right hand on a spear.

At each corner of the cover is a mask of Heracles wearing the lion's skin. At each end is a small pediment, with two Sphinxes, confronted; between them a candelabrum.

On the front of the sarcophagus are the following labours of Heracles. On the left is the bringing away of Cerberus from Hades, the entrance to which is indicated by an overhanging rock. In a recess in this rock is crouching a diminutive figure, perhaps one of the shades (Matz, *Annali dell' Inst.*, 1868, p. 262), perhaps the warder of Hell (Robert, p. 141), looking towards Heracles, who looks back as he moves to the right, dragging Cerberus, who is half emerged from the cave, by a chain. His left hand grasps the club; the lion's skin hangs from his left arm. The next group represents Heracles planting his foot on the body of the slain Hippolytè, and despoiling her of her girdle, the end of which he grasps with his right hand. She lies prostrate, but still holds her shield. Heracles has the lion's skin twisted round his left arm.

The central group represents Heracles carrying off the golden apples from the garden of Hesperus. In the middle is the tree with four apples. Round its trunk is coiled a large snake. Heracles stands on the right, with his back to the spectator, looking towards the tree. Both his arms are broken off below the shoulder. The right hand remains, resting on the top of his club; the left arm was protected by the lion's skin. On the left are the three daughters of Hesperus. Two are represented in low relief in the background, nearly concealed by the third Hesperid, who moves to the left, looking at Heracles, her right hand raised in an attitude of alarm.

Next is Heracles subduing the wild horses of Diomedè, king of Thrace. He stands in an attitude similar to that of one of the colossal figures on the Monte Cavallo at Rome, with his right leg advanced, and the left leg extended. He is placed between two of the horses, which are springing away from him in opposite directions. He looks round to the right, about to strike the horse on that side with his club, which is raised behind his head. His

lion's skin is twisted round his left arm, which is wanting from the elbow. The hand appears to have held the bridle, of which a part still hangs from the horse's mouth. At his feet, in low relief, lies a third horse, felled to the ground. In the background is the outline of a covered structure with an arched opening, probably the stable of Diomedes.

On the extreme right, at the corner of the sarcophagus, is Heracles, turned to the left, strangling the Nemean lion, whose throat he presses with his left arm. The lion's claws are mauling the left leg of the hero. Above is an olive-tree.

On the end of the sarcophagus next to this group is Heracles killing the Lernaean Hydra, whose body twines round his right leg and thigh. He draws back, about to strike with his club at the heads, of which some are attacking, while others have fallen. His lion's skin is twisted round his left arm. Behind him is a tree. At the opposite end of the sarcophagus Heracles is subduing the Keryneian stag, which he seizes by the antler with his right hand, drawing back the stag's head, and kneeling with the left knee on his back. On each side are rocks. On the rock on the left are the quiver and lion's skin of Heracles.

In the four earlier labours, namely, with the lion, the stag, the Hydra, and the boar, Heracles is represented beardless, and rather slighter in form. In the remaining groups, the bearded and more clumsy type of the hero is adopted. The majority of the types here used for the labours occur with great exactness on a series of Gaulish coins of Postumus (258-267 A.D.), and this is probably about the date of the sarcophagus. The groups, however, are well composed, and the execution forcible.—*Found, in 1866, in the ruins of an ancient tomb on the Via Appia, at Genzano.*

Parian marble, unrestored. Height, with cover, 3 feet 3 inches; length, 7 feet $3\frac{1}{2}$ inches; width, 2 feet $8\frac{1}{2}$ inches. Bought from Castellani, 1873. *Annali dell' Inst.*, 1868, pls. F, G; *Græco-Roman Guide*, I., No. 46A; Robert, *Antike Sarkophagreliefs*, III., pl. 33, No. 120; Roscher's *Lexikon*, I., pp. 2243-4, 2251. For the coins of Postumus cf. De Witte, *Rev. Num.*, 1844, pls. 8-10; Matz, *Annali*, *loc. cit.*; Cohen, VI., *Postumus*, Nos. 119-135.

2301. (Fig. 41.) Front of a sarcophagus, with representations of the labours of Heracles. The subjects are placed on elaborately moulded plinths, alternately concave and convex, like groups of sculpture, and are separated by Corinthian columns, with spirally-twisted flutings, standing on a triple band of late Lesbian cymation and a plaited border. The columns are surmounted by an entablature, with a twisted wreath of ivy. Those at the angles are now wanting.

In the first group on the left, Heracles kneels on the Cretan bull. His right hand was raised to strike with the club. He carries the lion's skin on his left arm. In the second group, Heracles stands, with his left hand resting on the head of Diomedes, an armed figure, kneeling. The club was raised in his right hand, and he has the lion's skin knotted round his neck. In the background are the heads of two horses, feeding at a manger. In the third scene, Heracles thrusts the Amazon off her horse. She has the axe, shield, tunic girt under the breasts, leaving the right shoulder bare, and buskins. She falls off to the right. The club was raised in the right hand of Heracles. In the fourth scene, Heracles stands, with his left hand resting on the head of the triple-bodied Geryon, who is armed and kneeling. Above are seen the heads of two of the cattle of Geryon, feeding from a manger. Heracles has the lion's skin knotted round his neck. The whole group is very similar to that of Heracles and Diomedes, described above. The fifth group contains Heracles standing, wearing a wreath, and with remains of

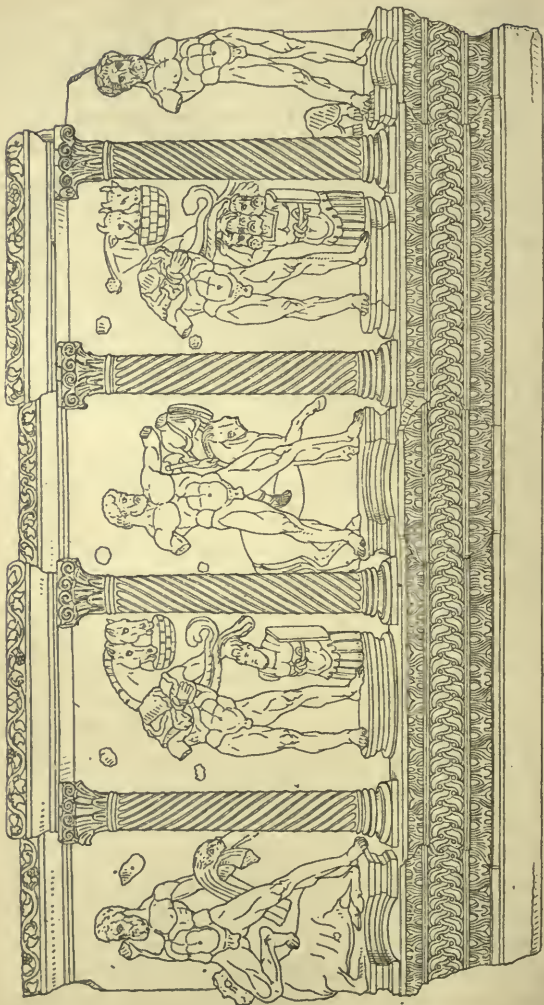


Fig. 41. No. 2301.

the dog, Cerberus, by his side.—*Athens. Presented by the Executor of Mr. O. S. Brereton, 1800.*

Marble. Height, 3 feet 9½ inches; width, 6 feet 11½ inches. Ellis, *Town. Gall.*, II., p. 207; De Witte, *Nouv. Annales de l'Inst.*, 1838, p. 128; Klügmann, *Annali*, 1864, p. 316; Robert, *Antike Sarkophagreliefs*, III., pl. 39, No. 131. Formerly known as the "sarcophagus of Pericles." Probably a work of the 2nd–3rd century A.D.

2302. Part of a relief from the front of a sarcophagus, with a part of the scene of the Death of Adonis. The boar is seen issuing to the left from a rocky cavern among reeds. On the left is a group of three terrified maidens. One is starting away to the left. Her upper part is nude, but she has drapery about her legs and over the left arm. A second turns her back. She is nude, except for a drapery over the right arm. A third is seen in the background. A hunter rides on horseback from the right, with a peaked cap, and having a spear, as well as reins, in his left hand. Behind him is another male figure, of which the head alone is ancient. 3rd cent. A.D. (?).—*Presented by Lord Aldenham, 1896.*

Parian marble. Height, 2 feet 5¾ inches; width, 2 feet 5¼ inches.

Restorations: The right-hand lower corner, including most of the boar, the cave, the horse, and the lower part of the figure on the right, is modern. For the subject, compare Robert, *Antike Sarkophagreliefs*, III., pl. 4., fig. 18. The relief was probably brought to London by the Marquis of Hertford, about 1825.

2303. Sarcophagus with reliefs representing battles between Greeks and Amazons, and between Lapiths and Centaurs. The former subject occupies the front and ends. In these reliefs, unless otherwise stated in the description, the Greeks are nude, except for a helmet; the Amazons wear a short tunic, exomis, leaving the right shoulder

bare, and have a diploëdion confined under the girdle, a Phrygian cap, and high boots made of skins.

(1) Front. The central figure is a young Greek warrior, mounted on a horse, rearing to the right. He wears an exomis. The right hand, now lost, was raised to thrust a spear. He carries a shield on the left arm. Next on the right is an Amazon, riding in the same direction, but looking back at the first figure and taking a back-handed stroke with her axe. She has a mantle over the left shoulder. Her horse meets that of a Greek riding to the left. He wears a helmet and a close-fitting cuirass above a short tunic. His hand is raised, to thrust with a spear. Between him and the mounted Amazon is the head of an Amazon standing, in low relief. On his right is a Greek on foot, wearing helmet and chlamys, who draws back a little, to strike at one of the figures in the lower tier. He held a sword, of which the end of the hilt remains, and has the sheath in his left hand. His adversary kneels to the front. Her right hand, raised above her head, holds the handle of an axe. She is bare-headed.

On the left of the central figure is an Amazon riding to the right. Her chiton is worn on both shoulders. She is reining in her horse, and looks back, and appears to be striking at a figure in the lower tier, a Greek wearing a helmet and chlamys, who is protected by his shield, and is thrusting upwards with his spear, of which traces are seen on his breast and shield and on the foot of the Amazon on the left. Beyond the mounted Amazon, in low relief, are the head of an Amazon to the right and a mounted Greek to the left. The Greek seizes the bridle of his horse immediately below the bit. Next on the left is a Greek, mounted to the right. Like the last figure, he pulls down the bridle of the horse, whose head, now lost, was lifted upwards. He looks back to the left. In the

lower tier are several figures of wounded combatants, most of which are unconnected with the figures above. Below the central figure is a kneeling Greek, nude and disarmed, who is perhaps drawing out a lance from his left side. On his right is a bare-headed Amazon kneeling, in an attitude of agony, thrust through with a lance. The broken shaft enters her breast, and the point issues from her back. Next on the right are a wounded Amazon, leaning on the left elbow, a kneeling Amazon, described above, and a wounded bare-headed Amazon who leans on the left elbow, with the remains of an axe in her left hand. To the left of the central figure are the kneeling armed Greek, described above, and an Amazon kneeling on the right knee. The upper part is lost, except the left arm, which is extended, and the right arm, which was raised. The elbow remains on the figure on the left.

At each end of the relief is a figure of a semi-architectonic character (compare No. 2296; Robert, *Antike Sarkophagreliefs*, ii., pls. 28, 29; pl. 30, fig. 74; Roscher, I., p. 1951). At the left is a Greek warrior holding up a long trumpet. At the right is an Amazon holding a shield above her head with the right hand.

(2) Left side. A Greek, mounted on a horse rearing to the right, thrusts his spear into the breast of a kneeling Amazon, who seizes it with her right hand, while a standing Amazon strikes at the Greek. All three have shields on their left arms. On the left is an olive tree.

(3) Right side. A Greek, whose head is wanting, seizes an Amazon, whose horse has fallen, by the hair and thrusts a spear into her breast, while he kneels on her right flank. The Amazon raises her left hand to her head ineffectually. The Greek has a chlamys, half fallen from his left arm. A second Amazon comes to the rescue. The head and right arm are lost, but she must have been striking with a sword at the Greek, since she

holds a sheath in the left hand. A Greek, on a horse rearing to the left, thrusts at the Amazon with a spear. Another Amazon, mounted to the right, is seen in low relief at the back. A dead Amazon and a dead Greek are lying on the ground. At the right angle is the standing figure of an Amazon as at the left.

Above and below the reliefs are designs. Above on the front is a floral scroll, which is repeated on the sides. Below this on the left side is a row of acanthus leaves; on the right are a Lesbian cymation, and an egg-and-tongue moulding. At the base on the front are two floral scrolls. In the upper one heads of animals issue from the scrolls, such as panthers, boars, bulls, goats and dogs. On the left the lower moulding is nearly lost. On the right it is similar to that on the front.

(4) Back. Part of a combat between Lapiths and Centaurs. A Centaur, rearing to the left, strikes with his club at a Lapith, of whom only the left hand and shield remain. On the right are the head and right arm of a Centaur wearing a lion's skin and throwing a stone. A part of the legs also remains. 3rd cent. A.D. The work is poor throughout. On the left end it is hard and mechanical in the extreme.—*Found in a garden near Sidon.*

Fine Greek marble. Height, 3 feet 4 inches; length, 7 feet 4 inches; width, 3 feet 3 inches. There are no restorations, except that parts of the background have been filled up with cement. The sarcophagus was bought, in 1846, through Mr. A. Moore, British Consul at Beyrout. The two late Roman portrait heads, Nos. 1955, 2013, were found with the sarcophagus. Birch, *Arch. Zeit.*, 1848, p. 313; Robert, *Antike Sarkophagreliefs*, II., p. 129; pl. 45, figs. 110, 110a-c.

2304. (Fig. 42.) Fragment of a sarcophagus with a relief of a combat of Greeks and Amazons. In the centre of the fragment is an Amazon riding to the left. She wears an

exomis, with diploïdion, and boots. She carries a double axe, and has a saddle-cloth made of the skin of a panther. Below the horse is the prostrate figure of a dead Amazon, similarly draped. On the right side is a nude Greek, with helmet, chlamys and boots, who places his right knee on the flank of the horse, and strikes with a sword at the mounted Amazon, whose hair was probably grasped by his left hand. On the right is the upper part of a warrior, blowing a trumpet. He has a helmet and a cuirass of



Fig. 42. No. 2304.

overlapping scales. Below is a wounded Amazon seated on the ground, holding the shaft of an axe. On the left of the central figure is a Greek, with a sword raised to strike at an Amazon, dismounting from her fallen horse. The Greek has a helmet, short tunic, cuirass of scales and boots. The Amazon carries a shield. Only the upper part of the Amazon and head of the horse remain. Above is the head of another horse, whose rider is entirely lost.

The relief is surmounted by a Lesbian cymation and egg-and-tongue moulding, only executed at the left side.

The sculpture is rough and late. Many of the details are rendered by incised lines. 3rd cent. A.D. (?). *Found about 1800 at Sinanbey, near Sclavochoiri (Bryseae) in Laconia. Presented by Col. Leake, 1839.*

Greek marble. Height, 2 feet 8 inches; width, 3 feet 11 inches. Leake, *Travels in the Morea*, I., p. 187; Klügmann, *Amazonen*, p. 87; *Arch. Zeit.*, 1876, p. 74; *Athenische Mittheilungen*, II., p. 411, No. 241; Robert, *Antike Sarkophagreliefs*, II., p. 135; pl. 47, fig. 113. Another fragment, supposed to have belonged to the same relief, but now lost, was found by L. Ross (*Koenigsreisen*, II., p. 245; cf. Robert, *op. cit.*). For the types cf. the Louvre sarcophagus, Robert, II., pl. 28.

2305. Front of a sarcophagus, with the nine Muses. A series of five arches, richly adorned with acanthus patterns round the arches, in the spandrels and on the capitals, is supported on spirally fluted columns, and (at the ends) on two pilasters, the one which is visible being decorated with a vine scroll. One Muse, Euterpè, stands in the central arch, which is the smallest, while the remainder are grouped in pairs on each side. Beginning from the left the figures are:—(1) Calliopè, wearing a tunic and mantle; she writes with a stylus on tablets held in the left hand. (2) Clio, wearing a tunic girt under the breasts, and mantle; she holds a scroll in the left hand, and raises the right hand as if dictating to Calliopè. (3) Erato, wearing tunic and mantle; she holds a lyre, resting on the ground, with her left hand, and holds up a plectrum in her right hand. (4) Melpomenè, wearing a long-sleeved tunic, girt with a broad belt, and having a Gorgoneion on the breast. She holds a club of Heracles, resting on the ground, with her right hand, and a tragic mask in her left hand. (5) Euterpè, wearing a tunic and mantle; she holds across her body a pair of double flutes. (6) Thalia, wearing a tunic, girt under the breasts; she holds a comic mask in her right hand and a crooked staff (pedum) in her left hand. (7) Terpsichorè,

wearing a tunic which slips off her right shoulder, and a mantle and sandals; she stands with the left foot raised on the base of one of the columns, playing the lyre with the left hand, and holding a plectrum in the right hand. (8) Urania, wearing a chiton, which slips from the right shoulder, and a mantle. She holds a small globe in the left hand and a short staff in the right hand. (9) Polyhymnia, wearing a chiton, and a mantle completely enveloping her arms; she stands leaning on a cippus, with the chin supported on her right arm.—*Towneley Coll.*

Italian marble. Height, 2 feet 6 inches; length, 7 feet 6 inches. Formerly in the Villa Montalto, at Rome. Dallaway, p. 328; Millin, *Gall. Myth.*, pl. 20, No. 64; Laborde, *Mosayco de Italica*, p. 19; *Mus. Marbles*, X., pl. 44; Mansell, No. 1105; Ellis, *Town. Gall.*, II., pp. 186-7 (= Vaux, *Handbook*, p. 246); Gerhard, *Arch. Zeit.*, 1843, p. 116. Also engraved by Skelton.

Probably a work of the 3rd-4th cent. A.D. For a very similar sarcophagus, comp. *Vet. Mon. Matt.*, III., pls. 16, 17. See also Bie, *Die Musen*, p. 58.

2306. Front of sarcophagus, with group of Apollo, Athenè, and nine Muses. In the centre is Apollo, standing to the front, with a lyre in his left hand, supported on a cippus, and a plectrum in the right hand. He has a large mantle, falling off his shoulders and passing round the legs, and shoes. He has long hair tied in a knot above his head. At his feet is a winged Gryphon. Apollo looks towards Athenè, who stands, wearing long chiton, mantle, aegis, crested helmet, and shoes. She has a spear in the left hand and an owl at her feet. Five Muses stand to the left, and four to the right of the central figures. From the left are (1) Clio(?) leaning on a cippus, with a scroll in the left hand, and the right hand under the chin; (2) Euterpè(?) standing with flute in right hand, and left hand raised; (3) Calliopè, standing to the front,

wearing broad belt, and ornate sandals. She has a flute in the right hand, and the left hand raised. At her feet is a bundle of scrolls tied about the middle. (4) Thalia (?) with pedom; at her feet is the head of a bull. (5) Erato, with her lyre supported by a cippus. On the right of the central group are (6) Polyhymnia, standing, in a rapt attitude. On a cippus at her side is a bundle of scrolls tied round the middle. (7) Melpomenè, with a lyre which is slung by a belt over her right shoulder, and with a plectrum in the right hand. On a stand at her feet is a tragic mask. (8) Urania, with sphere; (9) Terpsichorè, with lyre in left hand. All the Muses wear the feathers of the Sirens on their heads, and long tunics and mantles.

Parian marble. Height, 2 feet 3 inches; width, 7 feet $5\frac{1}{2}$ inches.

Mended but not restored, except along the upper margin. Mansell, No. 1106 (in part). Cf. Bie, *Die Musen*, p. 58.

2307. Relief from a sarcophagus representing the Roman marriage ceremony, of joining hands. A man and woman stand with right hands clasped. The man, a bearded figure turned to the right, wears a long tunic and toga. He holds in his left hand a scroll which probably contains the marriage contract. The woman is half turned to the left. She wears a long chiton, a mantle which passes over her head and about her arms, and sandals. Between these figures is a woman standing to the front (probably the *pronuba*) who places a hand on the shoulder of each. Her mantle also passes over her head. On the left is a beardless figure, standing behind the bridegroom, wearing a tunic and toga. He is probably the *paranympheus*, or best man. On the right is a left hand, which is all that remains of a maiden, who is seen on parallel reliefs, supporting the bride. In front of the bride is the head of a flaming torch, which was held originally by a figure of Hymenaeus, probably represented as a nude boy with long hair. The missing figures are preserved on a

sarcophagus in the church of San Lorenzo fuori le Mura of which a portion is shown in Fig. 43. 2nd cent. A.D. (?). —*Towneley Coll.*

Parian marble. Height, 3 feet 4 inches; width, 2 feet 9½ inches. Restorations: head of figure on left, and upper parts of heads of the other figures; six inches at bottom with feet and draperies, whereby the traces of the Hymenaeus are lost. *Mus. Marbles*, X., pl. 50; *Ellis, Town. Gall.*, II., p. 180; *Roszbach, Röm. Hochzeits- und Ehedenkmäler*, p. 18; *Mansell*, No. 1664.



Fig. 43.—Portion of a sarcophagus in the church of San Lorenzo fuori le Mura. (Compare No. 2307.)

The ceremony represented is the *dextrarum iunctio*, which formed a part of marriage by *confarreatio* (*Marquardt, Handbuch*, VII., i., p. 48).

The parallel sarcophagi usually contain a series of scenes from the man's life. A series of examples is enumerated by *Roszbach, loc. cit.*, and is collected in the *Wiener Vorlegeblätter*, 1888, pl. 9. The most important are (1) Sarcophagus in San Lorenzo fuori le Mura, at Rome, *Vorlegeblätter*, No. 4 [compare Fig. 43, traced from a drawing in the Dal Pozzo Collection (Dept. of G. and R. Antiqs.)]; (2) Sarcophagus in Mantua, Labus, *Musco di Mantova*, III., pl. 53; *Vorlegeblätter*, No. 1; (3) Sarcophagus at Frascati, *Roszbach, plates; Vorlegeblätter*, No. 2.

2308. (Plate XXVIII.) Relief from a sarcophagus. Fishermen with a corpse. Three fishermen, who have drawn up their net on a rocky shore, find within it a shoal of fish, and (it would seem) the upper part of a corpse, which is lying on its face with right arm extended. A large shoal of fish is seen in the middle of the net, and through the meshes. Each fisherman holds a fold of the net with one hand. An old man on the left extends his left arm. He wears a small cloth girt about his loins. A second fisherman raises his right hand to his forehead with a gesture of distress. He wears a fisherman's hat and loin-cloth. The third turns his face away, with hand raised to his forehead. He wears a short tunic which leaves the right shoulder bare. In the background a winged wind-god is seen blowing a conch shell, but his pose is rather that of one announcing the discovery than of a storm-wind which has caused the disaster. Behind is a tree on rocks.

On the upper and lower margins are remains of an inscription, not interpreted:—

....EST....AV..PA....
IDIVSHVISARCOPHAG....

The scene may perhaps have some reference to the manner in which the occupant of the sarcophagus met his death. It has a curious parallel in an epitaph in the Greek Anthology (vii. 276), describing how some fishermen found a corpse half eaten by fishes, and buried the corpse and fishes in a common grave:—

ὦ χθών, τὸν ναυηγὸν ἔχεις ὅλον· ἀντὶ δὲ λοιπῆς
 σαρκὸς τοὺς σαρκῶν γευσάμενους ἐπέχεις.

—*Presented by Lord Aldenham, 1896.*

Italian marble. Height, 2 feet 2½ inches; width, 2 feet 8 inches.
 Restored: right and left margins, nose, chin, right arm and right foot of fisher on left; both forearms of fisher in middle.

The right arm of the fisher on right, formerly restored, has now been lost. The face of the wind-god has been mended. Formerly at Rome, and probably brought to London by the Marquis of Hertford. *Arch. Zeit.*, 1863, pl. 172, fig. 2; p. 33 (Kekulé); *ibid.*, 1868, p. 7, and 1874, p. 102 (Foerster).

2309. Frieze with cattle, probably from the front of the lid of a sarcophagus. On the left is a boy seated on the ground, wearing a short tunic, leaving the right shoulder bare, and boots. A goat stands before him. Next to the right are two goats, butting, and three oxen; two are lying down and one is drinking. Beside each is a tree. On the right is a sleeping figure, bearded, and wearing a goat-skin, and boots. He reclines on the left arm and has a pedum in the right hand. A dog is seated at his feet.—*Towneley Coll.*

Italian marble. Height, $7\frac{3}{4}$ inches. Length, 6 feet 6 inches. *Mus. Marbles*, X., pl. 40, fig. 1; Ellis, *Town. Gall.*, II., p. 202.

2310. Part of a relief from the front of a sarcophagus, representing the car (thensa or carpentum), in which sacred objects were carried from the Capitol to the Circus during the games. Four horses draw to the left a car in the form of a large box, with ridged roof, mounted on wheels. On the front of the car is a figure in relief of Zeus, with a spear in the right hand, a thunderbolt on the left arm. He wears a chlamys. On each side are pilasters. Above is an empty pediment, surmounted by a small bust. On the panel at the side are the Dioscuri, standing, each holding his horse by the bridle. They wear the pileus and chlamys, and carry spears. Beyond the horses of the car is a beardless male figure, in a toga. Only the part above the horses is seen. 3rd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 1 foot $6\frac{3}{4}$ inches; length, 2 feet $10\frac{1}{2}$ inches.

Restored: head, legs, part of tail of nearest horse, and nearly the whole of the other horses, together with left end of relief;

wheel of car, right end of relief. Purchased in 1773 from Ant. Minelli, a sculptor in the Campo Vaccino at Rome, who executed the restorations. *Mus. Marbles*, X., pl. 48; Mansell, No. 1095; Ellis, *Town. Gall.*, II., p. 190; Wolters, No. 1955; Smith, *Dict. of Antiqs.*, s. v. Carpentum; D'Hancarville, *Recherches*, II., p. 76. For the thensa, see Borghesi, *Decad.* XVI., oss. 6; Braun, *Annali dell' Inst.*, 1839, p. 238; pls. N, O; Cavedoni, *Annali*, 1849, p. 205.

- 2311.** Relief of Dionysos and a Satyr, from a sarcophagus. Dionysos stands to the front, and is looking to the right. He has a long thyrsus in his left hand, and has his right arm round the neck of a young Satyr, who supports him. Dionysos has long hair, which is brought to a knot at the back of the head, and falls on the shoulders. He has a mantle, and buskins. The Satyr is nude and carries a pedom. On each side is a Satyric term, supporting a curved arch, with half palmettes at each end. The relief is bounded by two fluted and reeded pilasters with Corinthian capitals, surmounted by volutes. 3rd-4th cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 1 foot 9 inches; width, 1 foot 10 $\frac{3}{4}$ inches. Restored: about four inches from the bottom. *Mus. Marbles*, X., pl. 49, fig. 1; Ellis, *Town. Gall.*, II., p. 193.

This relief is probably part of a sarcophagus, and is restored as such, but probably from fancy, in Venuti, *Vet. Mon. Matt.*, III., title-page.

- 2312.** Poet and Muse. Fragment of relief from a highly ornate sarcophagus. A bearded figure, wearing long tunic and mantle, is seated to right, on a stool with lion's legs. He has a partly unrolled scroll in his left hand, and makes a gesture with the right hand, as if reciting. A female figure, probably Melpomenè, stands on the right, with head turned towards him, and holding a tragic mask in her right hand. She wears a long tunic, girt under the breasts, and a mantle. Her hair is tied in a knot at the back of her head. Compare the figure of Thalia in

No. 2305. The relief has an architectural background of a late period, with spirally fluted columns, surmounted alternately by a broken pediment and an arch.

It is probable that the whole composition consisted of a pediment between two arches, the man being in the centre, with a Muse on each side of him. The two arched niches may have had independent figures, such as the Dioscuri. 3rd-4th cent. A.D. (?).—*Towneley Coll.*

Pentelic (?) marble. Height, 3 feet 6 inches; width, 3 feet 8 inches.

Restorations: all the lower part of the relief, with the feet, etc.; the nose, right hand and left thumb of the poet; the nose of the Muse, her right hand, with the lower part of the mask, and the fingers of her left hand. Found near the Mausoleum of Augustus at Rome. *Mus. Marbles*, X., pl. 34; Mansell, No. 1096; Ellis, *Town. Gall.*, II., p. 194; Welcker, *Alte Denkmäler*, I., p. 482 ("Sophocles"); Wieseler, *Ann. dell' Inst.*, 1861, p. 124; Strzygowski, *Orient oder Rom*, p. 51; T. Reinach, *Monuments Piot*, IX., p. 217. Bernoulli (*Griech. Ikonographie*, I., p. 136) identifies the seated poet with the Sophocles (?) of the type of No. 1831, but compare Strzygowski and Reinach for this class of sarcophagi.

2313. (Fig. 44.) Part of the front of the sarcophagus of M. Sempronius Neicocrates, broken at both ends. On the left is a large tragic mask, on a draped table. In a panel is a Muse standing, draped, leaning her left elbow on a cippus. She has a flute in the right hand; the right forearm is lost. A poet, bearded and wearing a large mantle and sandals, is seated on a chair with lion's legs; he has an open scroll in his left hand, and extends the right hand as if reciting. By his side is a shut case for scrolls. On the right of the inscription is a similar figure of a Muse leaning on a large lyre, listening to a poet seated, with a scroll, as before. By his side is a mask. On the right is a draped portrait bust of an elderly beardless figure with a curtain for a background. Late and rough work, of 300 A.D. (?).

In the centre is a tablet inscribed—

M. Σ[εμπρώνιος Νεικο-
κράτης.]

ἦμην ποτὲ μουσικὸς ἀνὴρ,
ποιητὴς καὶ κιθαριστὴς,
μάλιστα δὲ καὶ συνοδείης.

ὃ πολλὰ βυθοῖσι καμὼν,
ὁδηπορίες δ' ἀτονήσας,
ἔμπορος εὐμόρφων γενόμεν |
φίλοι, μετέπειτα γυναικῶν.
πνεῦμα λαβὼν δάνος οὐρα-
νόθεν | τελέσας χρόνον αὐτ'
ἀπέδωκα,
καὶ μετὰ τὸν θάνατον |
Μοῦσαι μὲν τὸ σῶμα
κρατοῦσιν.

—Rome. Towneley Coll.

Parian marble. Height, 11½ inches; length, 3 feet 10 inches. Found by Guillaume Bonjour in the garden of the Augustinian Friars, near the Flaminian Way. Formerly in the collection of Card. Passionei at Camaldoli. Fabretti, X., 248; Montfaucon, *Pal. Graeca*, p. 169; Ellis, *Town. Gall.*, II., p. 203; Welcker, *Alte Denkmäler*, I., p. 482; Stephani, *Ausruhender Herakles*, p. 42; *Annali dell' Inst.*, 1861, p. 124. *C.I.G.*, 6287; Kaibel, No. 613; *Inscriptiones Graecae*, XIV., 2000. Engraved by Basire for C. Townley.

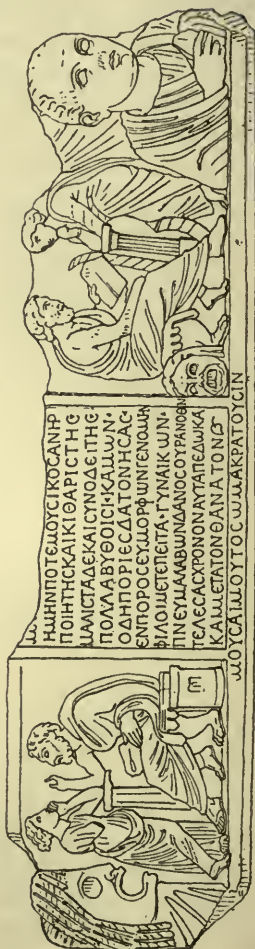


Fig. 44. No. 2313.

2314. Fragment from the front of a sarcophagus. On the

left is part of a panel containing a youthful male figure draped about the lower limbs with a mantle, and leaning on a cippus. Behind him is the bough of a pine tree. In the centre, within a moulded frame, is the inscription—

‘Ρουφείνης ἐμέθεν Πρόκλος πόσις ἐνθάδε κείσται
 Μοιράων βουλῇσι λιπὼν βίον ἡδ’ ἐμὲ χήρην·
 τεῦξά δέ τοι μέγα σῆμα περισκέπτω ἐνὶ χώρῳ
 θηητὸν πάντεσσι, θύρας δ’ ἐπέθηκα φαεινὰς,
 ὃ εἰδωλὸν τ’ ἐθέμην πανομοίον, σχῆμα τ’ ἔθηκα
 οἶον ἔχων ῥήτῃρσι μετέπρεπες Ἀysonίοισι,
 ἐν τ’ αὐτοῖς ὑπάτοις κλέος ἔλλαβες ἔξοχον ἄλλων.
 ἀλλ’ οὔτοι νόσφιν γε σέθεν ποτ(ἐ) κείσομαι αὐτή·
 ὥς πρὶν δ’ ἐν ζωοῖσιν ὁμὸ(ς) δόμος ἄμμι τέτυκτο,
 10 ὥς καὶ τεθνηῶτας ὁμῇ σορὸς ἀμφικ[αλύψει.]

The panel on the right is wanting. The writing is late, probably of the 3rd–4th cent. A.D.—*Blacas Coll.*

Parian marble. Height, 1 foot 5 inches; width, 2 feet 5½ inches.

Obtained from Aix (en Provence), but it is uncertain whether the stone was found there. The inscription is published, *C.I.G.*, 6779; Kaibel, 590; Kaibel and Lebegue, *Inscriptiones Graecae*, XIV., 2469.

- 2315.** Sarcophagus (and cover) with relief representing mourners. In the middle of the front is a bed, on which lies the figure of the deceased, a young girl, wearing sleeved tunic and mantle. Below the bed are a dog, with his paw placed on some object, and a stool, on which is a pair of slippers. One girl standing behind the bed, and one at each end of it, make gestures of grief. At the right a bearded figure, probably the father, is seated on a stool, closely wrapped about with his mantle, which passes over his head; he supports his head on his hand. Behind him stand two bearded figures. One is draped about the loins, the other has a long tunic and carries a patera, or a round

cake. At the left of the bed is a woman, probably the mother, seated in an attitude of grief on a chair, with her mantle passing over her head, which rests on her hand. At her side is a boy, draped about the loins, with his arms crossed on his breast. Behind are two girls standing, making gestures of grief.

On each end is a seated Gryphon; at the foot is an astragalus and Lesbian cymation moulding (modern). On the front of the cover is a panel, with bucrania, connected by wreaths. At the angles are tragic masks.—*Towneley Coll.*

Marble. Height, without cover, 1 foot 2½ inches; width, 3 feet 6½ inches. Restored: upper part of girl at head of bed (differently restored by Bellori), also the foot. Formerly in the Della Valle-Capranica collection. Michaelis, *Jahrb. des Arch. Inst.*, 1891, p. 233, No. 114; Spon, *Recherches*, p. 1; *Miscellanea*, p. 308; *Mus. Marbles*, V., pl. 3, fig. 5; Bellori, *Adm. Rom. Ant. Vest.* (2nd ed., 1693), pl. 72; Montfaucon, *Ant. Expliq.*, V., 1, pl. 1; Ellis, *Town. Gall.*, II., p. 235; *Arch. Zeit.*, 1885, p. 219. Compare a similar sarcophagus in the Louvre, Clarac, II., pl. 153, No. 333.

2316. (Fig. 45.) Front of a sarcophagus, with a parody of a Dionysiac relief. The subjects in order from the left are:—Vase on pillar; boy with pedom, and armful of fruits; boy playing on syrinx; boy supporting companion; boy playing on double flutes; boy with cup; boy playing on cymbals; boy supporting a drunken companion, who has a wreath (?) and a cantharos, which he pours out to a dog, imitating Dionysos with a panther; boy with crotala (?); figure of a boy on tip-toe supporting a basket of fruit on his head. All the figures wear wreaths, and small mantles. The style is very rough, with much use of the drill. 4th cent. A.D. (?).

Inscribed: *Leon(t)io filio super omni caritate dulcissimo q(ui) v(ixit) a(nnos) VIII (menses)...us pater.*

Italian marble. Height, 1 foot 5¾ inches; width, 4 feet 8 inches.

2317. Front of a sarcophagus, with figures of winged Cupids, playing with armour. In the centre two Cupids hold up between them a shield, on which the epitaph is inscribed. Below the shield are two cornucopias, with fruit, etc. Next on the left are two Cupids, who support between them a cuirass. At the left end, a Cupid advances holding a spear with both hands.

Next on the right to the central group is a Cupid moving to the right holding a sheathed sword. On the right are two Cupids holding between them a crested helmet which rests on a cippus. All the Cupids have their hair tied in plaits passing over the top of the head, and each wears a small chlamys, fastened on the breast with a buckle.

The shield is inscribed: *D(is) M(anibus) Sallustio C(aii) filio Iasio, alumno suo b(ene) m(erenti) qui vixit ann(os) V. Domitius Aug(usti)*

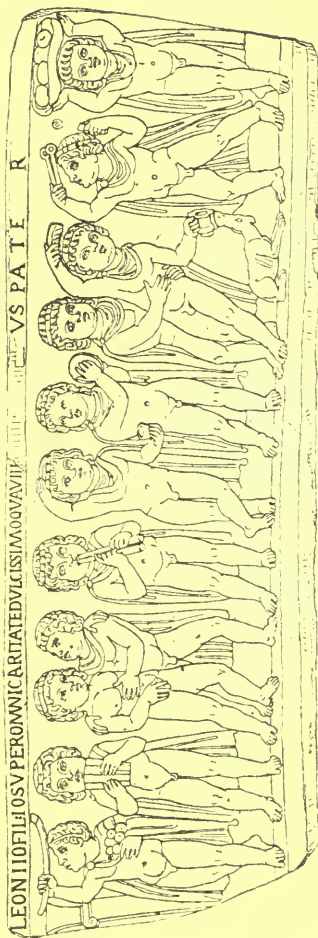


Fig. 15. No. 2316.

n(ostri) disp(ensator) rationis mon(etae) cum Sallustia Caelian(ae) coniuge sua fecer(unt) (sic). Below are the letters *B. M. MON.* is followed by the letters *AT|AE* written by error, and erased. *CAELIANF* is written by error for *CAELIANE = CAELIANAE*.—*Towneley Coll.*

Parian marble. Height, 1 foot 3 inches; length, 5 feet $8\frac{1}{2}$ inches. Restoration: sword. Formerly in Cardinal Passionei's Hermitage, at Camaldoli. Brought thither, Oct. 2, 1743. Bought from Piranesi by Townley in 1768. *Mus. Marbles*, X., pl. 46; Mansell, No. 1103; Ellis, *Town. Gall.*, II., p. 201; Orelli, *Inscr.*, 2915; Ghezzi MS. (in Dept. of G. and R. Antiqs.), fo. 118; *Bull. d. Comm. Arch. Com.*, 1893, p. 175; *C.I.L.*, VI., 8454 (reading *Gelasto* in line 2).

- 2318.** (Fig. 46.) Front of a sarcophagus, with scene from the circus. Four figures, in the usual costume of the circus, with thick bands swathed about the body, are driving bigae to the right, the horses galloping and confused. On the far side of each biga is a mounted horseman in a short tunic. Below the horses of the first biga on the right is an overturned basket. Below those of the second and third are youths prostrate. In the background are the objects which stood on the *spina* of the circus. At each end are a pair of *metae*. Between them are four eggs on a beam supported by two columns, and two dolphins, similarly supported. The eggs and dolphins were first set up by Marcus Agrippa, and served in some way to indicate the progress of the race. There are also represented the top of a small domed temple, and the top of an obelisk (?). 3rd-4th cent. A.D. (?).—*Towneley Coll.*

Parian marble. Height, 1 foot 2 inches; width, 3 feet $9\frac{1}{2}$ inch s.

Restored: parts of the upper moulding. For representations of the circus cf. Hübner, *Annali dell' Inst.*, 1863, p. 135, and Zangemeister, *ibid.*, 1870, p. 232.

- 2319.** (Fig. 47.) Front of a sarcophagus, broken at each end. Cupids in the circus. The relief presents a concave

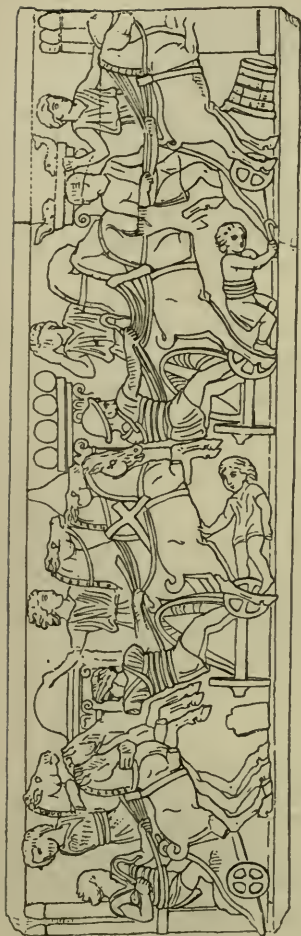


Fig. 46. No. 2318.



Fig. 47. No. 2319.

surface to the spectator. On the left are four stalls (*carceres*) with partly opened doors, separated by youthful terminal figures. Above each doorway is a circular arch, containing a floral ornament perhaps representing a metal grill. A winged Cupid drives a biga to the right, which is drawn by two hounds. On the right is another winged Cupid in a biga, of which the front part is lost. *From ruins near Frascati. Towneley Coll.*

Italian marble. Height, 11 inches; length, 3 feet 10 inches. Ellis, *Town. Gall.*, II., p. 149; Smith, *Dict. of Antiqs.*, 3rd ed., I., p. 433. For the *carceres* compare *Annali dell' Inst.*, 1870, pls. L, M.

2320. Sarcophagus with relief of marriage feast of Cupid and Psychè. In the middle of the relief is a couch, on which Cupid and Psychè recline half draped, and embracing. Both are winged. Cupid holds a cantharos. The arms of the couch terminate in dolphins' heads. Before the couch is a table with three legs in the form of lions' legs surmounted by lions' heads, and on it is a fish. Beside it is Cupid's quiver. A small Cupid, standing on the foot of the couch, offers a bird. On the ground before the couch, a Cupid is playing with a rabbit and a bunch of grapes. On the right of the couch a wingless Cupid stands with lyre and plectrum, and having a peacock at his feet. Beyond him is a winged Cupid bringing a wreath and basket of fruit, and another bringing a rabbit. On the right is a tree with fruit. On the left of the couch is a winged figure as of a Psychè, seated in a wicker chair, and playing on a lyre of peculiar form. Beyond her is a girl (originally winged) with a jug, accompanied by a bird, and a Cupid with his cloak full of fruit. On the left is a tree with fruit. Late and rough work. 3rd-4th cent. A.D. (?).—*Towneley Coll.*

Parian marble. Height, 1 foot 3½ inches; width, 4 feet 5 inches. Brought from Rome by the Duke of St. Albans. Restoration

(now removed): the right hand, holding thyrsus, of the girl on the left. Millin, *Galerie Mythologique*, pl. 45, fig. 199; Jahn, *Arch. Beiträge*, p. 174; *Mus. Marbles*, V., pl. 9. figs. 3, 4, 5; Ellis, *Town. Gall.*, II., p. 253; Baumeister, *Denkmaeler*, I., p. 1546. Also engraved for C. Townley, whence Millin's cut.

2321. Sarcophagus, with cover. On the front a scene of boys playing with nuts. On the left is a group of two boys seated on the ground, playing with the nuts, while three others stand in the background watching the game. On each side of this group is a term of a youthful figure. In the centre of the front are two boys who appear to be quarrelling. One seizes the tunic of the other. On the right is a second group of five boys. One is about to throw a nut, while the others are watching. He seems to be aiming at a heap on the ground. In the background circular arches are slightly indicated. The boys wear short-sleeved tunics, and carry nuts in the folds of them.

On the ends are figures of Gryphons.

On the front of the cover is a tablet, carried by two winged Cupids; at the feet of each is a bow and quiver. The tablet contains the inscription: *D(is) M(anibus) L. Aemilio Daphno Pomptina (tribu). Vixit ann(os) IIII dies VI. Livia Daphne fil(io) dulcissimo.* At the front angles of the cover are youthful male heads.—*Found at Ostia in 1825. Pourtalès Coll.*

Parian marble. Height, without cover, 1 foot; length, 3 feet 7 inches.

Portalès *Sale Cat.*, p. 17, No. 66; Gerhard, *Antike Denkmaeler*, pl. 65; *C.I.L.*, XIV., 532 (where see further refs.).

2322. Relief from the front of a sarcophagus. Two female figures support a tablet with a portrait bust. On each side are winged Cupids, with flaming torches, and with quivers at their feet.

Inscribed: *D(is) M(anibus) Octavio Isochryso filio dulcissimo q(ui) r(ixit) an(num) I d(ies) XXX Chryseros et*

Primitiba paren(tes) f(ecerunt). Εὐψύχι δύσκολι ("Farewell, fretful one"). 3rd-4th cent. A.D. (?).—*Presented by Lord Aldenham, 1893.*

Parian marble. Height, 1 foot 2 inches; width, 2 feet 8 inches. Formerly in the vineyard of the dei Cavalieri at the Tor' Argentina, Rome. Brought to England by Lord Hertford. Fabretti, 102, 235; *C.I.L.*, VI., 23287.

2323. Sarcophagus with reliefs. On the front, two nude winged Cupids float in the air, and support between them a circular medallion, containing the portrait of an elderly bearded man. He is turned to the front and wears a tunic and toga. Below are three masks, of a goat, of Dionysos, wreathed in grapes and vine leaves, and of Silenus. On the right is a snake issuing from a half-opened mystic basket, and playing with a panther, lying down. On the left are a goat lying down and a flaming torch. At each end of the front is a Cupid, standing with the leg furthest from the middle raised on a rock, and holding up a large double sash. Below is a rabbit, half out of its hole, eating fruit.

At each end is a seated Gryphon. 2nd-3rd cent. A.D. (?).—*Towneley Coll.*

Parian marble. Height, 1 foot 8 inches; length, 6 feet 8½ inches; width, 2 feet 10 inches. Purchased in 1773, from the Villa Burioni, near the Porta Salaria, Rome. *Mus. Marbles*, X., pl. 47; Ellis, *Town. Gall.*, II., p. 202.

2324. Large sarcophagus with a ridge-shaped lid. On the front is a boy in the centre, standing to the front supporting large festoons of fruit and flowers which hang from faintly indicated ox-skulls at the angles. At the ends a single festoon hangs between the ox-skulls. Above and below are mouldings.

The cover has a pediment-shaped panel at each end, containing a shield in relief. The top of the lid is covered with scales with a laurel sprig in relief. There

are two square holes, with sides measuring seven inches, one at each end, and on opposite sides of the lid. They are rebated, as if to take covering stones. 1st cent. A.D. (?).—*Hierapytna, Crete.*

Greek marble. Height, 2 feet 11 inches; length, 7 feet 6 inches; breadth, 3 feet $2\frac{1}{2}$ inches. Height of lid, $11\frac{1}{4}$ inches. This sarcophagus was found by Admiral Spratt, in 1860, in a grave between the theatre and the amphitheatre of Hierapytna, which also contained the large sarcophagus with the story of Achilles (No. 2296). Spratt, *Travels in Crete*, I., p. 282; Michaelis, *Arch. Anzeiger*, 1862, p. 341*.

2325. Small sarcophagus with cover. On the front, within a moulded panel, is a festoon of fruit, pomegranates, almonds, acorns, &c., tied with fillets. There is a similar festoon on the back. On each side a laurel springs from an acanthus leaf in similar panels. The cover is ridged, with a pediment at each end having a phialè in relief.—*The Cyrenaica.*

Marble. Height, 1 foot $1\frac{1}{2}$ inches; length, 2 feet $1\frac{1}{2}$ inches; breadth, 1 foot 5 inches. Height of lid, 4 inches. Obtained through Vice-Consul Crowe, 1861.

2326. Sarcophagus with lid. On the front is the figure of a nude youth, poised in air, who supports over his shoulder heavy festoons of fruit, flowers, vine leaves, acorns, etc., hanging from two bulls' heads at the corners. A rosette above each festoon. At the ends a single festoon hangs between bulls' heads, and above it is a lion's head. At the back a central bull's skull supports two festoons; a rosette above each.

The relief is only roughly finished in parts. The lid is ridge-shaped and covered with scales.—*The Cyrenaica.*

Marble. Height, 1 foot $6\frac{1}{2}$ inches; length, 2 feet $7\frac{1}{2}$ inches; breadth, 1 foot $8\frac{1}{2}$ inches. Height of lid, 8 inches. Obtained through Vice-Consul Crowe, 1861.

2327. (Fig. 48.) Fragment of a sarcophagus, with part of two Centaurs to the right. One Centaur is bearded, and wears a pine wreath. He plays on a lyre, and appears to be singing. The other is less bearded, and is blowing a double flute. He wears a short chlamys. The complete sarcophagus probably represented a procession of Dionysos (compare No. 2298).



Fig. 48. No. 2327.

Parian marble. Height, $10\frac{1}{2}$ inches; width, 11 inches.

2328. Fragment of a sarcophagus with the Indian triumph of Dionysos (?). A bearded male figure, probably a captive, wearing a sleeved chiton, chlamys, buskins, and taenia, rides on a camel to the left. His right elbow rests on his left hand, and his right hand is raised to his head. On the left is a nude male figure, perhaps a Satyr, who places his right hand on the camel's neck, and a negro (?) captive, having only a cloth about his loins, and hands behind his back. In the background is a bearded figure, whose left hand is raised to his head. On the right of the relief is part of a male figure, nude except for a chlamys, with the right arm raised, and with the left hand resting on the flank of the camel. Late work. 3rd-4th cent. A.D. (?).

Parian marble. Height, 2 feet 7 inches; width, 2 feet 3 inches. The back is irregularly curved.

For sarcophagi with this subject, see Stephani, *Compte-Rendu*, 1867, p. 164; Robert, *Journ. of Hellen. Studies*, XX., p. 84.

2329. Fragment from the side of a sarcophagus, with egg-and-tongue and bead-and-reel mouldings, below which is

the head of a mounted warrior to the right wearing a helmet (the face is lost), and part of the head and mane of the horse.

Marble. Height, 1 foot 2 inches; width, 9 inches. Robert, *Antike Sarkophagreliefs*, II., p. 136; pl. 47, fig. 115. Perhaps a fragment of the sarcophagus No. 957.

2330. 1-4. The following fragments of sarcophagus-reliefs were presented, in 1888, by Mr. J. Theodore Bent, who obtained them from a sepulchral chamber at Lydae, in Lycia. They appear to have been regarded by Mr. Bent as parts of a single sarcophagus, representing the Labours of Heracles. No. 4, however, is better suited to a Meleager subject.

1. Fragment of a sculptured sarcophagus, with a part of the scene of Heracles and the Erymanthian boar. Heracles stands to the right, with his back turned to the front, and holds the boar aloft on his left shoulder. Above is the moulding of the sarcophagus. Only the head (face mutilated, but beardless) and torso of Heracles and the hind quarters of the boar are preserved.

Fine white marble. Height, 2 feet 5 inches. *Journ. of Hellen. Studies*, IX., p. 84.

2. Fragment with two toes of a right foot, treading down a bird's head (?). In the sarcophagi with the Heracles cycle, a slain Stymphalian bird is usually seen under or near the foot of Heracles.

Height, 5 inches; width, 3 inches.

3. Fragment of a sculptured sarcophagus, with the torso from the neck to near the knees of a nude male figure standing to the front, with a chlamys over the left shoulder.

Height, 1 foot 3 inches.

4. Fragment of a sculptured sarcophagus, with the feet

of a booted figure standing to the front; beside it the head of a boar, and the end of the shaft of a spear. Below are a maeander and other roughly executed mouldings.

Height, 1 foot 1 inch.

2331. Fragment of relief, from a sarcophagus. A torso from the neck to the waist of a nude male figure (Heracles?) in high relief is seen three-quarters turned to the left, with the arm extended across the body to the left. Some drapery by the right shoulder. 2nd-3rd cent. A.D. (?).—*Carthage*.

Parian marble. Height, $9\frac{1}{4}$ inches. From the excavations of Dr. N. Davis, 1857.

2332. Head of warrior, to the front, wearing a helmet with curled ram's horns, a central crest, and cheek pieces. Perhaps from a sarcophagus.—*Hamilton Coll.*

Pentelic marble. Height, $6\frac{1}{2}$ inches. *Synopsis* (1808), p. 102, No. 24.



Fig. 49. No. 2333.

2333. (Fig. 49.) Fragment of late Roman sarcophagus relief. Two nude winged Cupids hold up a large wreath, within which is a head of Medusa to the front, with wings on the

temples, and snakes knotted under the chin. Of the Cupid on the left, part of the forehead and the legs from the knees are lost. He also holds a poppy seed-vessel. Of the Cupid on the right, only the right hand and part of the right arm remain. Above is part of an egg-and-tongue moulding. Very late work (3rd-4th cent.), roughly blocked out.—*Obtained by the Euphrates Expedition (1835-1837), and presented by the President of the Board of Control.*

Parian marble. Height, 2 feet; width, 3 feet 2 inches.

- 2334.** Relief, with Gorgon's head in full face, with large wings on the temples, and having snakes in the hair and knotted under the chin. Hard and conventional Graeco-Roman work.—*Cydonia, Crete. Strangford Coll.*

Parian marble. Height, 1 foot 6 inches; width, 1 foot 2 inches.

- 2335.** Cover of a sarcophagus. A draped female figure, with a head-dress of the time of Trajan, reclines on a mattress, leaning on her left elbow, and supporting with the right hand a male bust on her knees. She leans against a support, on which is a garland in relief, held up by a nude winged anguipede female figure, holding a caduceus. The support is hollowed out, and rebated above, as if for a cover.—*Bessborough Coll.*

Parian marble. Height, 2 feet 5 inches; length, 5 feet $\frac{1}{4}$ inch.

Restored: nose and feet of woman, with left end of drapery and mattress. The head has been rejoined, but belongs. Bought, 1858.

- 2336.** End of the cover of a sarcophagus. It is ridge-shaped, with scales on the top, and has a Gorgoneion, with snakes knotted under the chin, in relief in the pediment. At the end of the ridge the upper surface is worked to receive an acroterion, now wanting. The ornaments at the angles are unfinished. Late Roman work.

Marble. Height, 2 feet $4\frac{1}{2}$ inches; width, 4 feet 2 inches; length, 2 feet.

2337. Fragment of sarcophagus, much mutilated. It contains part of a male bust in a medallion, and on the right two smaller draped figures, of whom one takes some object from the hands of the other. Late and rude style; 3rd-4th cent. A.D. (?).

Marble. Height, 11 inches; width, 1 foot $2\frac{1}{2}$ inches. Purchased, 1849.

2338. (Fig. 50.) Lion's head ornament from a sarcophagus. The head, worked in the round, projects, and is slightly turned to the right. The mouth is open. The style is very florid. 3rd cent. A.D. (?).—Rome. Towneley Coll.

Parian marble. Height, 1 foot 11 inches; width, 1 foot 7 inches. Height of projection, 10 inches. This head and the companion (No. 2339) are "parts of a large sarcophagus, found in a mutilated state, 1776, near the Appian Road, opposite the circus of Caracalla" (*Town. MS.*), i.e. the circus now known to be that of Maxentius. Ellis, *Town. Gall.*, II., p. 173.



Fig. 50. No. 2338.



Fig. 51. No. 2339.

2339. (Fig. 51.) Lion's head, companion of No. 2338, slightly turned to the left.—Rome. Towneley Coll.

Parian marble. Height, 1 foot 10 inches; width, 1 foot 6 inches. Height of projection, 9 inches.

2340. Fragment of relief, worked on a curve, being part of a large sarcophagus. A lion holds a boar between its paws. The lion, whose face is nearly gone, wears a collar with bosses. The sarcophagi of this type appear to be a development of those with the plain lions' heads, as Nos. 2338-9.

Marble. Height, 3 feet 6 inches; width, 1 foot 9 inches. Bought 1849. For the probable form of the sarcophagus, cf. A. H. Smith, *Catalogue of Sculpture at Woburn Abbey*, p. 31, or *Journ. of Hellen. Studies*, XX., pls. 9, 10.

2341. Fragment of a sarcophagus, with a course of half-length figures, which spring from acanthus leaves. In the intermediate spaces are deer, against a ground of acanthus. Below are a double row of egg-and-tongue mouldings, and a single bead-and-reel moulding.—*Presented by the fifth Earl of Aberdeen*, 1861.

Marble. Height, 10 inches; length, $12\frac{1}{2}$ inches. Obtained in Greece by the fourth Earl of Aberdeen in 1803. For the frieze of small figures in low relief compare the sarcophagus from Sidon (No. 2303).

2342. Fragment of a sarcophagus, with the upper part of a nude boy, carrying heavy festoons of fruit and foliage, which hang down on each side of him.

Inscribed in rough letters . . . ϵ Αἰρη . . . 3rd cent. A.D. (?).

Marble. Height, 11 inches; width, 1 foot $7\frac{3}{4}$ inches. Bought, 1849.

2343. Fragment, probably from a sarcophagus, with part of a festoon in relief, containing ivy leaves and berries, ears of corn, pomegranates, grapes, acanthus leaves, etc., bound by a large sash. On the right is what may be a part of a bull's skull. 2nd-3rd cent. A.D.

Marble. Length, 1 foot 8 inches.

2344. Fragment of a sarcophagus, with moulding along the top edge, and an ox-head in relief, with one end of a festoon of fruit, etc., hanging from it, tied with sashes.

Parian marble. Height, 1 foot $\frac{1}{2}$ inch; width, 1 foot 3 inches.

2345. 1. Fragment of a sculptured sarcophagus, with a large bunch of grapes and a vine leaf. On each side the knee of an Eros (?).—*From a heroön at Lydae. Presented by J. Theodore Bent, Esq., 1888.*

Marble. Height, 7 inches. Bent, *Journ. of Hellen. Studies*, IX., p. 84. "Another sarcophagus, belonging to Coccias Sarpedonides, was decorated by cupids holding bunches of grapes at which partridges were feeding." Compare No. 2330, for other fragments from the site.

2. Fragment of the same sarcophagus, with a partridge pecking at a bunch of grapes; above, remains of a wreath, with poppy-head, and ear of corn.

Marble. Height, 10 $\frac{1}{2}$ inches; width, 1 foot 2 inc' es.

SEPULCHRAL CHESTS AND CIPPI.

Chronology of the Chests and Cippi.—The examples described in the present section probably belong for the most part to the first and early second centuries A.D. For their development see p. 294. The examples which can be accurately dated, and which serve as standards for comparison, are few in number (cf. No. 2350). To a certain extent the periods can be inferred from the use of imperial names. Thus an imperial freedman called Tiberius Claudius (No. 2362) is likely to erect a monument to his wife within a few years of the middle of the first century A.D.

The inscribed cippi, etc., Nos. 2350–2381, are arranged in alphabetical order.

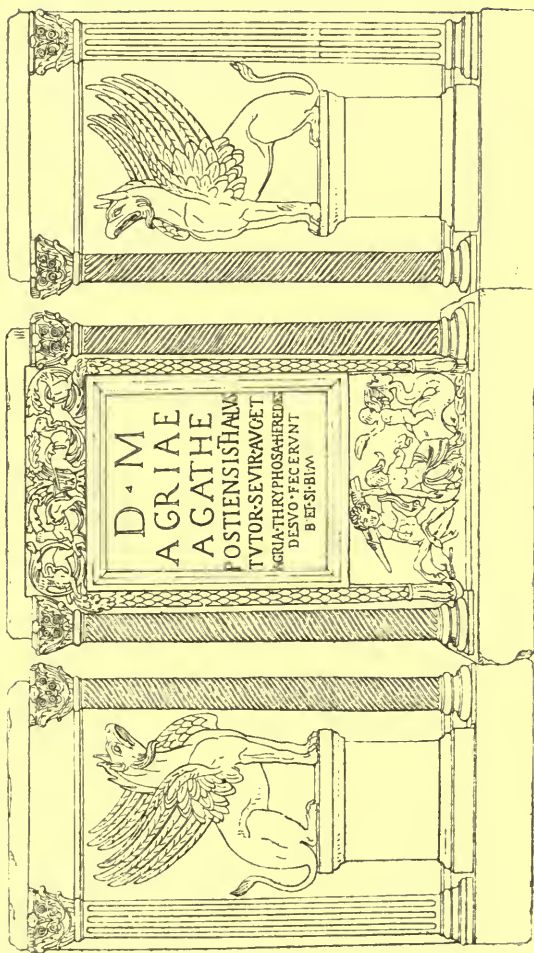


Fig. 52. No. 2350

2350. (Fig. 52.) Sepulchral cippus. At the angles of the front are Corinthian columns, with spiral flutings. In the centre is a large tablet with moulded frame, containing the inscription: *D(is) M(anibus) Agriae Agathe P(ublius) Ostiensis Thallus tutor sevir Aug(ustalis) et Agria Thryphosa heredes de suo fecerunt, b(ene) m(erenti)*. In the last line the addition *et sibi* is inserted in a different script. Above the tablet is a floral scroll, combined with figures of panthers pursuing deer (compare Nos. 2303, 2715). On each side of the tablet is a support, covered with a scale pattern, and terminating below in lion's claws. Below the tablet is a relief with a Nereid, half draped, and a Cupid, winged, riding on a Triton, who carries a paddle. Below are two dolphins and waves.

On each side is a Gryphon, seated, on a lofty pedestal; at the angles are the Corinthian columns, above described, and Corinthian pilasters, with straight fluted panels. Probably of the beginning of the second century A.D. Cf. the cippus of A. Crispinus Caepio (Consul suffectus, 96 A.D. ?).—*Towneley Coll.*

Italian marble. Height, 3 feet $2\frac{1}{2}$ inches; width, 2 feet $3\frac{1}{4}$ inches.

This stone was in the sixteenth century "in the house of the keeper of the Cancelleria" at Rome (Mazzochi, *Epigrammata antiquae Urbis* (1521), folio 94. After numerous changes of ownership it came to the Mattei collection, and thence to that of Mr. Townley. For the early copyists, see *C.I.L.*, XIV., 290. The place of discovery is not recorded. The Seviri Augustales were members of Colleges, in provincial municipalities, for maintaining the imperial cult, and the inscription may have been found at Ostia, as the name Ostiensis Thallus would suggest. A statement, however, in the Town. Inventories that it was found by Gavin Hamilton at Ostia, about 1776, is obviously incorrect. *Mon. Matt.*, III., 57, and p. 112; Ellis, *Town. Gall.*, II., p. 270. For cippus of Crispinus cf. *Notizie degli Scavi*, 1880, pl. 5; Altmann, p. 70.

2351. Sepulchral chest with cover. At the corners of the front are tauriform masks, and between them hangs a

festoon of oak leaves, on which two birds are standing. Below each mask is a Siren, with bird's body. In the centre is a moulded tablet containing the inscription: *D(ecimi) Albicci Licini, Antoni Liberalis*. The cover is in the form of a pediment, containing two birds pecking at a basket of fruit, and with palmettes at the angles.—*Towneley Coll.*

Italian marble. Height, without cover, $8\frac{1}{2}$ inches; width, 1 foot $1\frac{3}{4}$ inches. Bought at Sir C. Frederick's sale, 1786. Included among the inscriptions of the City of Rome, *C.I.L.*, VI., 11300, but identical with a stone said to have been found at Cimiez, near Nice, in the 17th cent., *C.I.L.*, V., 7925 (cf. *C.I.L.*, VI., 4, p. 3508); *Mus. Marbles*, V., pl. 10, fig. 1; Ellis, *Town. Gall.*, II., p. 254; Wolters, No. 2109.

- 2352.** Sepulchral cippus. On the front are two spirally fluted columns, with dolphin capitals, and a wreath pendent from each. In the centre is a tablet inscribed: *Anniae Isiadi matri dulcissimae Sergius Asinius Phainus*.

Below are a pantheress (?) beneath a vine with grapes on it, and a rhyton terminating in a goat's head.

On the right and left sides are a seated Gryphon, a quiver, and a laurel tree. 2nd cent. A.D.—*Blacas Coll.*

Marble. Height, 2 feet. Upper part mended, and nose of pantheress restored. Formerly (circa 1510) in a vineyard near the Appian Gate. *C.I.L.*, VI., 11789, where see refs. to MS. copyists. For other inscriptions relating to Sergius Asinius Phainus, and his relations, see *C.I.L.*, VI., 8540, 11790-2.

- 2353.** Sepulchral cippus in the form of an altar. A male figure, half draped and wearing a wreath, reclines on a couch, holding a cup and a wreath. He is half supported by a draped female figure, while two boys play at the foot of the couch. The relief is enclosed in a moulded frame. Below is the inscription: *D(is) M(anibus) s(acrum) Atimeti Aug(usti) l(iberti) a supell(ectile) castrensi*

fecerunt Flavia Dada coniug(i) b(cne) m(erenti) et Fortunatus Aug(usti) l(ibertus) parent(i) optimo.

Atimetus was officer in charge of the emperor's camp furniture.

On the sides are the oinochoè and phialè. The cover consists of two pairs of volutes, terminated by rosettes. It has a depression in the centre to receive libations. About 100 A.D. (?).—*Presented by W. A. Mackinnon, Esq., 1817.*

Italian marble. Height, with cover, which is in one piece, 1 foot 6 $\frac{3}{4}$ inches; width, 1 foot 2 $\frac{1}{2}$ inches. Formerly in the Della Valle collection, and at one time in the church of S. Apollinaris at Rome. Gruter, p. 583, No. 10; *C.I.L.*, VI., 8525; *Mus. Marbles*, V., pl. 1, fig. 2; Ellis, *Town. Gall.*, II., p. 228; Wolters, No. 2146.

2354. Relief from the front of a sepulchral cippus. At the top is a reclining figure on a couch, with a wreath (?) in his outstretched right hand and a cantharos in his left hand. There is a small table before the couch. A boy wearing a tunic stands at the foot of the couch holding up a wreath, and a wicker basket, like the mystic basket of the Bacchanalian reliefs, stands near the head. At each angle is a large mask. Below is a panel with a moulded frame.

Inscribed: *D(is) M(anibus) T. Aurel(io) Saturnino, eq(uiti) sing(ulari) Aug(usti), turma Aeli Crispi, nat(ione) Pann(onio). Vixit an(nis) XXX, mil(itavit) an(nis) XI. T. Flavius Marcellinus signif(er), her(es), et T. Aur(elius) Secundinus sec(undus) her(es) amic(o) optim(o) faciend(um) curav(erunt).*

Below the inscribed panel is a riderless horse, with a fringed saddle cloth, walking to right, followed by a bearded man with a long leading rein, carrying a spear.

The two reliefs are of the usual type for the monuments

of the Equites Singulares Augusti, who were a special imperial body-guard. 2nd cent. A.D.—*Presented by Lord Aldenham*, 1896.

Marble. Height, 3 feet $1\frac{1}{2}$ inches. The relief, which was formerly in the Palazzo Cavalieri, near the Tor' Argentina at Rome, was brought to London, about 1830, by the Marquis of Hertford. The inscription was first copied by Sirmond (about 1600). For other MS. copyists cf. *C.I.L.*, VI., 3222; Spon, *Misc. Eruditae Antiquitatis*, p. 257. For the Equites Singulares cf. Henzen, *Annali dell' Inst.*, 1850, p. 5; 1885, p. 235; *C.I.L.*, VI., 3173-3323. For a fragment of a similar relief, compare No. 2392.

2355. Sepulchral chest, with square front and rounded back. Two winged Victories, each wearing a long chiton and a diploidion confined by a broad belt, stand half turned to the front, holding between them a large oak wreath, within which is the inscription: *Ti(berius) Claudius Lupercus, Actes lib(ertus)*. Late and rough work. Below is a moulding (modern). The lid (modern) has two birds in a relief with a basket of fruit between them, and palmettes at the angles.—*Presented by W. A. Mackinnon, Esq.*, 1817.

Italian marble. Height (without lid), 1 foot $\frac{1}{2}$ inch; width, 1 foot $4\frac{1}{2}$ inches. Restored: lid. Formerly in the Massimi Gardens, Rome. First copied by Tolomei, in 1666. Muratori, p. 1658, 2; Ellis, *Town. Gall.*, II., p. 240; *Mus. Marbles*, V., pl. 5, fig. 4; *C.I.L.*, VI., 15137.

2356. Sepulchral chest. On the front are two tablets, each bordered with a rude Lesbian cymation. They are divided by a sceptre. Below each is an acanthus ornament. The tablet on the right is blank; that on the left is inscribed: *Claudiae Aug(usti) U(ibertae) Amandae Acti Aug. Gamiani contubernali bene merenti*. Dedicated to the wife of Actius Gamianus, an imperial slave.—*Formerly in Lord Bessborough's Coll.*

Italian marble. Height, $9\frac{1}{2}$ inches; width, 1 foot $4\frac{1}{2}$ inches. Bought, 1858. D'Orville, *Sicula*, II., p. 593, No. 70; *C.I.L.*, VI., 15350.

2357. Sepulchral chest. In the middle of the front is a tablet, with a moulded frame, containing the inscription: *Dis Manibu(s) Claudiae Fortunatae, coniugi sanctissimae optim<a>e de se merita Iucundus Aug(usti) lib(ertus), actor XXXX Gal(liarum)*. Below the tablet is a fluted vase, from which spring two branches of ivy rising to each side. There is also a branch of ivy on the (modern) cover. Iucundus was an agent at Rome of the administration of the tax known as the *quadragesima Galliarum*, i.e. an import tax of $2\frac{1}{2}$ per cent., levied at the frontiers of the three Gauls. 1st cent. A.D. (?).—*Sloane Coll.*

Italian marble. Height, without cover, $8\frac{1}{2}$ inches; width, $9\frac{1}{2}$ inches.

Restored: the cover. First copied by Gudius, in 1662. Formerly in the Kempe Museum. *Mon. Vetust. Kempiana*, p. 40, 21; Muratori, p. 893, 8; *Mus. Marbles*, V., pl. 6, figs. 2, 3; Ellis, *Town. Gall.*, II., p. 242; *C.I.L.*, VI., 8591. For the tax, cf. Marquardt and Mommsen, *Roem. Alterthuer*, V. (1876), p. 264.

2358. (Fig. 53.) Sepulchral chest. On each side of the front is a Corinthian column, with spiral flutings, and with a bird on the capital. In the centre is a large tablet, with moulded frame, containing the inscription: *Dis Manibus, M. Clodio He(r)mae, coniugi optimo, et Annio Felici, fratri, fecit Annia Augustalis, et Tyranno carissimo*. Above the tablet are two rams' heads, confronted, connected by a string of beads, and having festoons of fruit suspended from them. In the centre is a Gorgoneion between two swans. Below the tablet is a relief with Pluto carrying away Persephonè in a four-horse chariot. The ground opens before the horses. A winged Cupid acts as charioteer. Behind the chariot is an overturned basket of flowers. On the right and left sides are laurel trees, having at each side of them the Corinthian columns above described and pilasters, with floral devices in the panels. A pair of eagles stand at the foot of each tree. 2nd cent. A.D.—*Towneley Coll.*

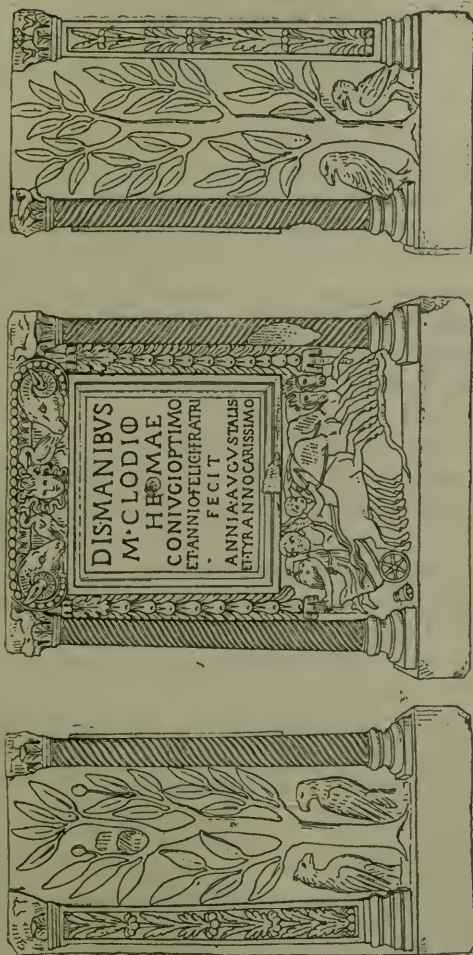


Fig. 53. No. 2358.

Italian marble. Height, 2 feet $7\frac{1}{2}$ inches; width, 2 feet $2\frac{1}{2}$ inches. Formerly in the Villa Montalto, whence it was purchased by Townley in 1787. It has been used as a water-cistern. First copied by Tolomei (1666); erroneously assigned by Muratori (p. 1327, 8) to the Church of S. Maria Maggiore. Fabretti, p. 384, No. 220; Dallaway, p. 331; Ellis, *Town. Gall.*, II., p. 267. *C.I.L.*, VI., 15740.

2359. Sepulchral chest with cover. At each angle of the front is a flaming candelabrum, resting on dolphins and having a winged Sphinx in the middle of the stem. A pomegranate (?) flower hangs on each side of a tablet with moulded frame, inscribed: *L(ucius) Cocceius M(arci) f(ilius) Dexius Clymenus vixit annum I menses VII diem unum*. Below the tablet is a second inscription: *C(aius) Sergius C(aii) fil(ius) Alcimus vixit ann(is) III mensib(us) III diebus tribus. Frumentum accepit die X ostio XXXIX. Sergius Alcimus e suo*.

This inscription is one of a small group (*C.I.L.*, VI., 10223–10225) in which the day and the doorway for the issue of rations of public corn to the deceased are expressly stated.

On the right side is a wreath of fruit tied with sashes. Two birds are pecking at a lizard, and two are pecking at the wreath. On the left side is a similar wreath. Two birds are feeding their young in a nest, and two birds are pecking at the wreath.

The cover is in pediment form, with a shell in the middle of the pediment and a dolphin at each angle. At each side are rosettes. 2nd cent. A.D. (?).

Italian marble. Height, without cover, 1 foot $2\frac{1}{2}$ inches; width, 1 foot $\frac{1}{4}$ inch. Formerly in the collection of S. Agostino, and afterwards in the Kempe Museum. Purchased, 1896. *Mon. Vet. Kempiana*, p. 42, Nos. 30, 31; Muratori, p. 1660, 8; *C.I.L.*, VI., 10224. For MS. copyists see *ibid.* First copied by Gudius in 1662, or (about the same time) by Suarez.

2360. Rectangular sepulchral cippus. In the middle of the

front is an inscribed panel, with a frame of the Lesbian cymation pattern. Above is a nest, with two birds seated in it. At the sides are rams' heads, connected by a string of beads.

A laurel wreath hangs down at each side of the panel. Below is a nude Aphroditè crouching down and fondling a swan. She wears armlets. A winged Cupid stands on the left, pouring water on her from a vase. Another Cupid on the right holds a large shell. On the right is a lion's-head fountain, from which water pours into a basin on a spirally fluted pedestal. The subject is here described as Aphroditè, but a comparison with the Actæon sarcophagus in the Louvre shows that the figure might be an Artemis. At the angles are spirally fluted columns, with Corinthian capitals, decorated with birds. On the sides are scrolls composed of acanthus leaves and rosettes between the columns already described, and two pilasters, with vertical flutings and late Corinthian capitals. The tablet on the front is inscribed : *M. Coelio Superstiti fratri optimo C. Coelius Secundus f(ecit)*. 2nd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, 2 feet $\frac{3}{4}$ inch; width, 1 foot 6 inches. Formerly in the convent of S. Trinità (Gruter, from Mazzochi), and afterwards in the Carpi Gardens (Boissard), and in the Villa Montalto. First drawn in the *Codex Coburgensis* (1550), reproduced by Robert, *Antike Sarkophagreliefs*, III., 1, pp. 1, 3; see also Boissard, Pt. IV., pl. 73; Gruter, *Inscriptiones*, p. 846, No. 13; Montfaucon, *L'Ant. Expl.*, V., pl. 66; *Mus. Marbles*, X., pl. 55, fig. 2; Ellis, *Town. Gall.*, II., p. 266. For the Louvre sarcophagus see Robert, *l. c.*, pl. 1.

2361. Sepulchral chest with cover. At the angles of the front are rams' heads, and between them hangs a festoon of fruit and flowers, tied with ribands. Two birds are standing on it, and two birds are pecking at it from below. Above is a tablet with a moulded frame inscribed :

Coelia, P(ubli) l(iberta) Asteris. On the sides are elaborate rosettes.

The cover is in the form of a pediment, with two Gryphons confronted, supporting a wreath, in relief, and has masks, with spiral curls at the angles.—*Found near Naples. Hamilton Coll.*

Italian marble. Height, without cover, 10 inches; width, 1 foot 1 inch. Restored: the plinth. *Mus. Marbles*, V., pl. 7, fig. 5; *Ellis, Town. Gall.*, II., p. 246; *C.I.L.*, X., 2314.

2362. Sepulchral chest with cover. At the corners of the front are two goats' heads. A festoon of fruit and flowers, tied with wreaths, hangs between them. A swan stands on the wreath and two ravens stand below it. In the middle is a tablet with a moulded frame, inscribed: *Cornelia L(uci) l(iberta) Hygia vix(it) an(nis) XXXX. Ti(berius) Claudius Augusti l(ibertus) Inopus coniugi<i> suae fecit.* On the sides are large palmettes. The cover (modern) has a pediment with small volutes. 1st cent. A.D. —*From La Cava, near Salerno. Temple Bequest.*

Italian marble. Height, without cover, 9½ inches; width, 10½ inches. Restored: cover and plinth. *Gruter*, p. 610, No. 5; *C.I.L.*, X., 582, where see references to MS. copyists.

2363. Front of a sepulchral chest. A girl, half draped, and wearing an armlet, lies asleep on a bed. Before her is a small three-legged table on which are three vessels. A raven stands near, with a piece of cake (?) in its beak. At each end of the bed, and on a much larger scale, are two portrait busts; that on the right is male; that on the left is quite unfinished, and may have been female, in which case the three figures may be supposed to be the three persons named in the inscription. On the front of the bed is the inscription: *Cor(nelia) Onesime.* Below, within a moulded panel: *Dis Manibus Servius Cornelius*

Diadumenus Corneliae Servandae coniugi suae caris(simae), vix(it) ann(is) LX, et Corneliae Onesime vern(a)e suae, vixit ann(is) VIII men(sibus) V die(bus) XXVIII. This is followed by one line erased.—*Rome. Towneley Coll.*

Italian marble. Height, 1 foot 6½ inches; width, 1 foot 6½ inches. Found with many other sepulchral monuments in the Villa Pellucchi near the Pincian Gate. *Mus. Marbles*, V., vignette; Ellis, *Town. Gall.*, II., p. 236; *C.I.L.*, VI., 16188; Wolters, No. 2112.

2364. Sepulchral chest. At the angles of the front are two pilasters, surmounted by late capitals, in the form of Gorgoneia between eagles, springing from acanthus leaves, and having panels containing plants of vine in relief, springing from two-handled vases. A bird is on each vine. In the centre is a large tablet with moulded frame containing the inscription: *D(is) M(anibus) Cossutiae Primae matri pientissim(a)e bene merenti fecit.* Above the tablet is an arabesque ornament. An eagle, panther and deer are seen issuing from scrolls of acanthus (compare No. 2350). Festoons of fruit hang down at the sides. Below is a winged Cupid driving a chariot with four horses to the right over waves (?). On each side is a pine-tree, a serpent, and two birds, one of which has a butterfly in its beak. 2nd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, 1 foot 9¾ inches; width, 1 foot 3½ inches. Found in the grounds of the Villa Moroni, at Rome, 1788. *Mus. Marbles*, V., pl. 5, figs. 1, 2, 3; Ellis, *Town. Gall.*, II., p. 239; *C.I.L.*, VI., 16539.

2365. Front of a sepulchral chest. At the top are a lunetto containing two ravens (?) with fruit hanging from their beaks, and acroteria.

Inscribed: *D(is) M(anibus) Flaviae Provinciae, quae vixit an(nis) XXXIII Flavius Apollonius coniugi suae bene merenti*

fecit, cum qua vixit an(nis) XXII, et sibi et suis posterisq(ue) eorum.—Towneley Coll.

Marble. Height, 1 foot $1\frac{3}{4}$ inches; width, 11 inches. Formerly in the Villa Pellucchi. Ellis, *Town. Gall.*, II., p. 257; *Mus. Marbles*, V., pl. 12, fig. 2; *C.I.L.*, VI., 18412.

2366. Sepulchral chest, rounded at the back, with cover. At the angles of the front are two filleted rams' heads, connected by a hanging festoon of laurel, below which are two ravens pecking at it. Above, within a moulded tablet, is the inscription: *Dis Manib(us) Isochrysi, v(ixit) a(nnis) XXIII. Iunia Lais ser(vo) bene merenti.* Below the tablet is a Gorgoneion.

The modern cover has a pediment, with floral decorations.—*Towneley Coll.*

Italian marble. Height, 1 foot $1\frac{3}{4}$ inches; width, $9\frac{1}{2}$ inches. Restored: plinth and cover. Said by Townley to have been procured from the Mattei Collection, 1773, but there is no record of its having been seen in that place. *Mus. Marbles*, V., pl. 11, fig. 4; Ellis, *Town. Gall.*, II., p. 256; *C.I.L.*, VI., 19723.

2367. Sepulchral chest with cover. At the angles of the front are pilasters, with late Ionic capitals and panels, containing vine branches. They support an entablature. In the centre is a tablet with a moulded frame, containing the inscription: *M. Iunius M(arci) l(ibertus) Hamillus, sibi et Iuniae Pieridi coniugi carissimae.* Below is a circular frame, containing a female bust, presumably of Junia Pieris, and on each side of it is a Gryphon seated. The sides are jointed, in imitation of masonry. The cover is in the form of a pediment, containing a group of two full-grown and three young birds, and having palmettes at the angles.—*Towneley Coll.*

Italian marble. Height, without cover, $10\frac{3}{4}$ inches; width, 1 foot 2 inches. Said by Townley (*1st Inv.*) to have been obtained

from the Mattei Collection, but as in the case of the previous number, this is not confirmed. *Mus. Marbles*, V., pl. 7, fig. 3; Ellis, *Town. Gall.*, II., p. 245; *C.I.L.*, VI., 20794.

- 2368.** Sepulchral chest, with cover. At the angles of the front are two columns with spirally twisted flutings and late Corinthian capitals. Between them hangs a festoon of fruit, tied with ribands. Below it stand two swans with spread wings. In the middle is a doorway with two closed doors. Above it is a moulded tablet containing the inscription: *Diis Manibus L. Lepidi Epaphrae patris optimi L. Lepidius Maximus f(ecit) de suo*.

On the sides are large palmettes. The cover, which is modern, is in the form of a pediment containing a wreath. 1st cent. A.D.(?).—*Presented by W. A. Mackinnon, Esq.*, 1817.

Italian marble. Height, without cover, 1 foot; width, 1 foot $\frac{1}{2}$ inch.

Restored: plinth, and part of eagle and right doorway; part of angle column, also the cover. Formerly in the Church of St. Sebastian at Rome. First copied by Jucundus, before 1489. For other MS. copyists, see *C.I.L.* Mazzochi, *Epigrammata Ant. Urbis* (1521), folio 123 verso; Boissard, pt. VI., p. 128; Montfaucon, *L'Ant. Expl.*, V., pl. 120; *Mus. Marbles*, V., pl. 2, fig. 1; *C.I.L.*, VI., No. 21188.

- 2369.** Sepulchral chest, with cover. At the angles of the front are two winged Cupids, standing each on a cornucopia, and supporting between them a heavy festoon of fruit. Below are two birds pecking at it, and above is a wingless Cupid riding on a hippocamp to the right. Above it is a moulded panel, containing the inscription: *Dis Man(ibus) Comicus et Auriola parentes infelicissimi P(ublio) Licinio Successo. v(ixit) a(nnis) XIII m(ense) I d(iebus) XIX*.

On each side is an imitation of the masonry of a wall. The cover is in the form of a pediment, containing an acanthus and rosettes, and having volutes at the sides and foliage on the top. 1st cent. A.D.(?).—*Towneley Coll.*

Italian marble. Height, without cover, 1 foot $\frac{3}{4}$ inch; width, 1 foot $2\frac{1}{4}$ inches. Formerly in the Carpi Gardens at Rome, and afterwards at Pesaro. Purchased by Townley at Sir C. Frederick's sale. First copied by Smetius, about 1550. For other MS. copyists, see *C.I.L.* Boissard, pt. IV., pl. 88; Montfaucon, *L'Ant. Expliquée*, V., pl. 56; *Mus. Marbles*, V., pl. 4, figs. 3, 4; Ellis, *Town. Gall.*, II., p. 238; *C.I.L.*, VI., 16010.

2370. Sepulchral chest, with cover. On the front are three spirally-fluted Corinthian columns, and two pilasters, with Ionic capitals and panels of leaves overlapping. These divide the front into four compartments, in each of which is a doorway with a double door, surmounted by a small pediment, and above is a tablet with moulded frame. Festoons connect the columns and pilasters. One tablet only is inscribed: *C. Magio Q(uinti) f(ilio) Pal(atina) Heraclidæ. v(ixit) a(nnis) XVIII*. The sides are unfinished, except for pilasters at the angles towards the back. On the front of the cover are two pediments, each containing a deer between a dog and perhaps a snake. Between them is a triangle containing a hare, playing with an overturned basket of fruit. At the outer angles are rosettes. 1st-2nd cent. A.D.—*Towneley Coll.*

Italian marble. Height, without cover, $9\frac{1}{2}$ inches; width, 1 foot 11 inches. Formerly in the Passionei Collection, near Frascati. *Mus. Marbles*, V., pl. 9, fig. 1; Ellis, *Town. Gall.*, II., p. 252; *C.I.L.*, VI., 21832.

2371. Sepulchral chest, with cover. In the middle of the front is a tablet, within a moulded frame, inscribed *Dis Manibus Piliae Philtatae M. Pilius Eucarpus coniugi b(ene) m(erenti) fecit et sibi*. At each end of the tablet is an eagle with wings spread. The cover is in the form of a pediment containing a bust in relief of Pilia Philtate, an elderly woman, and with palmettes at the angles. On the top is a sunk saucepan or *trulla*, with a hole in it, for libations.—*Hamilton Coll.*

Italian marble. Height, without cover, 11 inches; width, 1 foot $5\frac{1}{2}$ inches. Restored: the moulded plinth. First copied by Sirmond (about 1600), "at the Lateran, near S. Ludovico." Afterwards in the possession of the dei Cavalieri. Muratori, p. 1387, No. 11; *Mus. Marbles*, V., pl. 12, fig. 3; Ellis, *Town. Gall.*, II., p. 258; *C.I.L.*, VI., 24185.

- 2372.** Sepulchral chest, roughly worked and in bad condition. At the angles of the front are rams' heads, connected by a festoon of fruit and flowers, on which are birds. Below, at each angle is an eagle. In the centre is a tablet, with a moulded frame, inscribed: *D(is) M(anibus) L(ucio) Rufio Agricolae, fratri piissimo b(ene) m(erenti) L. Rufius Maior fecit.*—Presented by F. Chapman, Esq., 1857.

Italian marble. Height, $7\frac{3}{4}$ inches; width, $10\frac{1}{2}$ inches. *C.I.L.*, VI., 25571.

- 2373.** Sepulchral chest. On the front is an inscribed tablet, with ears in the form of palmettes. Above and below are mouldings.

Inscribed: *A(ulus) Sempronius Servandus vix(it) anno(s) IV. Epitynchanus Sempronias Eucharis servos donum dedit.*—Presented by the Duke of Bedford, 1883.

Italian marble. Height, $5\frac{3}{4}$ inches; width, $9\frac{3}{4}$ inches. Probably from Rome. Afterwards in the possession of Montemelini at Perugia. Brought thence (about 1720) by the 3rd Lord Coleraine. Afterwards at Norris Castle (Isle of Wight). *Arch. Zeit.*, 1884, p. 144; *C.I.L.*, VI., 26173.

- 2374.** Circular sepulchral chest. Three bearded partially-draped terms, disposed at equal intervals about the circumference, are connected by festoons of fruit and flowers, which hang from the waists of the terms upon the lower rim of the urn. In each interval are two Corinthian pilasters, connected with each other and with the terms by small wreaths. At the foot of each term is a pair of animals, viz., a tortoise and a snail, a lizard and a frog, a

cray-fish and a crab. Between two of the terms is a tablet with a moulded frame. Above it are two nude boys seated on overturned vases, whence water issues, playing with an eagle.

The tablet is inscribed (probably by a modern hand):
*D(is) M(anibus) Serviliae Zosimeni, quae vixit ann(is) XXVI,
 bene meren(ti) fecit Prosdecius filius.*

There is an egg-and-tongue moulding round the lip of the chest. 2nd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, $11\frac{1}{2}$ inches; diameter, $11\frac{3}{4}$ inches. Formerly in the villa of the Cardinal Passionei near Frascati. Bought from Piranesi, 1768. Ellis, *Town. Gall.*, II., p. 237; *Mus. Marbles*, V., pl. 4, figs. 1, 2; Wolters, No. 2111; *C.I.L.*, VI., 26456. The inscription is questioned by Wolters and Huebner (cf. *C.I.L.*).

- 2375.** Sepulchral chest. On the front, within a tablet with a moulded frame, is the inscription: *D(is) M(anibus) T. Sex(tio) Agathae T. Sex(tius) Hecticus frat(r)i optimo f(ecit)*. At each end of the tablet is a palmette ornament, between rosettes, and the whole is surrounded by a frame. On the sides are joints, as of masonry.—*Presented by T. Hollis, Esq.*, 1757.

Italian marble. Height, without cover, $5\frac{3}{4}$ inches; width, 1 foot $\frac{1}{2}$ inch. Restored: the cover. *Mus. Marbles*, V., pl. 7, fig. 1; Ellis, *Town. Gall.*, II., p. 244; *C.I.L.*, VI., 26521.

- 2376.** Sepulchral chest, of flat oblong form, divided internally into two compartments. In the middle, in a tablet with moulded frame, is the inscription: *D(is) M(anibus) Siliae Atticae fecit P(ublius) Silius Abascantus matri pientissimae*. Beneath the tablet is a festoon of laurel. On each side of the tablet is a winged Cupid standing in a basket of fruit, and accompanied by a raven. On each end is a Gryphon, standing. Below is a Lesbian cymation. The modern

cover has a pediment containing two peacocks and a basket of fruit; a mask at each end.—*Towneley Coll.*

Italian marble. Height, without cover, $7\frac{3}{4}$ inches; width, 1 foot $9\frac{1}{2}$ inches. Restored: cover and plinth. Formerly in the Passionei Collection at Frascati, and afterwards in the Villa Burioni, at Rome. First copied by Tolomei, about 1666. *Mus. Marbles*, V., pl. 3, fig. 1; Ellis, *Town. Gall.*, II., p. 234; Wolters, No. 2110; *C.I.L.*, VI., 26571.

- 2377.** Sepulchral chest, with cover. A male figure, half draped, reclines on a bed, holding a vase in the left hand. At each end of the bed is a flaming torch. Below, within a moulded panel, is the inscription: *Dis Manibus T(iti) Tituleni Isaurici. Iulia Tyche coniugi bene merenti.* This subject is an example of the latest form of the Greek banquet reliefs (cf. vol. i., p. 298). The cover is in the form of a pediment containing a wreath, and with a palmette at each angle.—*Towneley Coll.*

Italian marble. Height, without cover, 1 foot $1\frac{1}{2}$ inches; width, 1 foot $\frac{3}{4}$ inch. Formerly in the Mattei collection, and engraved with a different cover (two birds and a basket of fruit) in Venuti, *Mon. Matt.*, III., pl. 60, fig. 1. *Mus. Marbles*, V., pl. 2, fig. 4; Ellis, *Town. Gall.*, II., p. 233; *C.I.L.*, VI., 27537. First copied by Gudius, in 1662.

- 2378.** Front of a sepulchral chest. At the angles are rams' heads (that on the left is for the most part broken away) from which hang wreaths. In the middle is a tablet, with a moulded frame, inscribed: *D(is) M(anibus) C. Valentius Niger sibi et L. Valentio fratri.*—Formerly in *Lord Bessborough's Coll.*

Parian marble. Height, $9\frac{1}{4}$ inches; width, 1 foot 4 inches. Probably from Rome. Bought, 1858. *C.I.L.*, VI., 27913.

- 2379.** Sepulchral chest, with cover. At each side of the front are two long burning torches. They are connected by a festoon of laurel, the ends of which hang down beside

them. The upper half of the front is occupied by a moulded panel, containing the inscription: *Vernasiae Cycladi coniugi optimae, vix(it) ann(is) XXVII, Vitalis Aug(usti) l(ibertus) scrib(a) cub(icularis)*. Below are the draped figures of a man and woman standing, fully draped, with right hands clasped, as on the marriage relief (No. 2307). Between them are inscribed the letters *F. A. P.*, for which Mommsen suggests *f(idelissimae) a(mantissimae) p(ientissimae)*. The two figures stand beneath a canopy in the form of a small pediment, containing a wreath, and supported by two sceptres, similar to that on No. 2275. On each side is a laurel tree. The cover is in the form of a pediment with a wreath in the centre, and a dolphin on the acroterial ornaments at the angles. 1st cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, without cover, 1 foot 8 inches; width, 1 foot 1½ inches. Formerly in the Della Valle-Capranica collection, and later in the Villa Montalto. *Mus. Marbles*, V., pl. 1, fig. 4; Ellis, *Town. Gall.*, II., p. 230; Gruter, p. 576, 2; Wolters, No. 2108; *C.I.L.*, VI., 8769. Compare Venuti, *Mon. Matt.*, III., p. 114 (probably a modern copy).

2380. (Fig. 54.) Sepulchral chest, with cover. At the angles are rams' heads, between which are suspended wreaths of fruit and flowers, tied with ribands. On the front above the wreath is a lizard, attacked by two birds, and a moulded tablet, within which is the inscription: *Vipsania M. Vipsani Musaei l(iberta) Thalassa sibi et Ti(berio) Claudio Aug(usti) l(iberto) Epicteto*. Below the wreath are two birds pecking at the fruit, and a Lesbian cymation. On the right and left sides are pairs of birds above the wreaths, respectively attacking a locust and a butterfly; below on each side is a pair of birds as on the front. On the front of the cover is an eagle, within a lunette, on each side of which is a large rosette. On the top of the cover are two cup-like sinkings, perforated at the



Fig. 54. No. 2380.

bottom, to receive libations. 1st cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, without cover, 1 foot 5 $\frac{3}{4}$ inches; width, 1 foot 4 $\frac{1}{2}$ inches. At one time in the Villa Cesi, and afterwards in the possession of Cardinal Albani. Ellis, *Town. Gall.*, II., p. 269; Boissard, pt. III., pl. 86; *C.I.L.*, VI., 29012. First copied by Smetius, about 1550. Drawing in the Dal Pozzo Collection (Dept. of G. and R. Antiqs.), II., pl. 35. For other copyists, cf. *C.I.L.*

- 2381.** Square cippus of Viria Primitiva. At the angles are four heads, two of rams and two of goats, which are connected by festoons, of fruit on the front, and of laurels at the sides. At the front angles two Sphinxes are seated, looking outwards; each is on a small plinth. Between them is a mask of Pan. On the left side is a fluted oinochoè above the wreath; below it is a goat lying down, and an eagle (?). On the right side is a patera above the wreath; below it is a ram lying down, and an eagle.

On the centre of the front is a tablet inscribed: *D(is) M(anibus) Viriae Primitivae. Vix(it) ann(is) XVIII mens(e) I die(bus) XXIV. L(ucius) Virius Helius coniugi dulcis(simae). Have, domina, Vale, domin(a).* 1st-2nd cent. A.D.—*Towneley Coll.*

Marble. Height, 2 feet 3 $\frac{1}{2}$ inches; width, 1 foot 6 inches; depth, 1 foot 3 inches. Restored: upper moulding, nose of left hand ram, faces of Sphinxes. First copied by Jucundus (before 1499), in the Church of S. Maria del Popolo, at Rome. For other MS. copyists see *C.I.L.*; Mazzochi, *Epigrammata Antiquae Urbis* (1521), fol. 176 bis; Muratori, p. 1421, No. 11; Gruter, p. 840, No. 8; Orelli, No. 2663; *C.I.L.*, VI., 29026; Cavaceppi, *Raccolta*, II., pl. 6 (?); *Mus. Marbles*, X., pl. 56, fig. 2; Ellis, *Town. Gall.*, II., p. 265.

- 2382.** Sepulchral chest, straight in front, and curved at the back. On the front is a relief with Phaedra and

Hippolytos. On the right is a female figure (Phaedra), on a chair to the left, half swooning, and supported by an old woman who points to the left, and by a girl. A winged Cupid stands at her knee, resting his head on his hand. On the left is Hippolytos, a nude figure, with a slight beard, seated on a rock to right, and looking away to the left. He holds the tablet in his left hand. He has a dog at his side, and is addressed by two attendants, who have a shield and spear.

On each side is a seated Gryphon.—*Pourtalès Coll.*

Italian marble. Height, $10\frac{1}{2}$ inches; width, 1 foot 5 inches; *Arch. Zeit.*, 1883, pp. 66, 72, pl. 7, fig. 2; Dubois, *Ant. de Pourtalès-Gorgier*, p. 26; *Pourtalès Sale Cat.*, pp. 17, 28; Jahn, *Arch. Beiträge*, p. 321.

2383. Sepulchral cippus, in the form of an altar with cover (which may not belong). On the front is an elderly male figure, draped, reclining on a couch, with a phialè in his left hand, and a fillet in his right hand. Before the couch is a three-legged table with food. A draped youth stands at the foot. This scene, which is roughly blocked out, represents the latest form of the Greek banquet reliefs. On the right and left sides are a phialè and oinochoè. The cover is roughly worked in lunette form, with a wreath in relief.—*Presented by W. A. Mackinnon, Esq.*, 1817.

Italian marble. Height, without cover, 1 foot $3\frac{1}{2}$ inches; width, 1 foot $1\frac{1}{2}$ inches. *Mus. Marbles*, V., pl. 1, fig. 1; Ellis, *Town. Gall.*, II., p. 227.

2384. Sepulchral cippus in the form of an altar, with slight pediment and acroteria in front; ewer and bowl at the sides. Inscribed: *D(is) M(anibus) s(acrum). A(ulus) Fulvius Atte(n)nius Gla(u)cus annis XIII s(emis). H(ic) s(itus) e(st). S(it) t(ibi) t(erra) l(evis).*—*From Italica (near Seville).*

Parian marble. Height, 1 foot $1\frac{1}{2}$ inches; *C.I.L.*, II., 5038.

2385. Sepulchral cippus, in the form of an altar. The front is surmounted by a wreath, tied with fillets, with a palmette at each angle.

Within a moulded panel is the inscription :

Θ(εοῖς) κ(αταχθονίοις).

Σῶμα μὲν | ἦδε κόνις κεῖθι θεομήστ|ορος ἄνδρος,
 Ναρκισσίουνος (π)ινυ(τ)|οῦ, ψυχὴ δὲ σύνεδρος
 ἀθανάτων · βωμὸν δ' ἄρ' ἐδω|μήσαντο ταλάφ|ρων
 μήτηρ Σαλβ|ία Ματρώνα Σω|τᾶς τε ἀδελφός.

Below, the letters Λ Ε Τ Ε S X (?).

On the left and right sides are an ewer and bowl respectively.—*Blacas Coll.*

Italian marble. Height, 3 feet $1\frac{1}{2}$ inches; width, 1 foot $7\frac{1}{4}$ inches.

Formerly in the Giustiniani Gardens, near Rome. Spon, *Misc. Erud. Antiq.*, p. 368; *C.I.G.*, 6264; Kaibel, *Inscriptiones Graecae*, XIV., 1868. First copied by Tolomei, about 1666. For other copyists see Kaibel, *l.c.*

2386. Sepulchral chest, with cover. In the middle and at the angles of the front are bucrania, connected by oak-wreaths tied with ribands. Below each wreath is a pair of ravens. On the ends are sprays of ivy.

The cover is in the form of two pediments, side by side, with a pair of birds in each, and rosettes at the angles.—*Temple Bequest.*

Italian marble. Height, without cover, $8\frac{3}{4}$ inches; width, 1 foot $5\frac{1}{4}$ inches.

2387. Sepulchral chest, with cover. On the front is a moulded tablet, with wings, but uninscribed. Within the wings are palmettes, and at the angles are small rosettes. At each end is a large rosette.

The cover is in pediment form, with rosettes in the pediment, and above each angle.—*Temple Bequest.*

Italian marble. Height, without cover, $7\frac{1}{4}$ inches; width, 1 foot $1\frac{3}{4}$ inches.

2388. Sepulchral chest with cover. On the front is a tablet, surrounded by a double Lesbian cymation, but uninscribed. On the sides are joints imitating masonry. On the cover are two double volutes.—*Temple Bequest*.

Italian marble. Height, without cover, $7\frac{1}{4}$ inches; length, $11\frac{3}{4}$ inches.

2389. Oblong sepulchral chest, with sloping sides, the lip surrounded by an egg-and-tongue moulding. The cover has a central ridge, with flutings towards each side.—*Temple Bequest*.

Italian marble. Height, without cover, 5 inches; length, 1 foot $2\frac{1}{2}$ inches.

2390. Oblong capital of a cippus, the four sides of which are ornamented with reliefs within sunk moulded panels. (1) A two-handled basin, out of which two doves are drinking. Behind is an ithyphallic term of the bearded Bacchus. (2) A festoon of fruit tied with sashes between two geese, above which a patera is suspended. (3) Masks of Pan, and of a youthful Satyr confronted, each resting on the basket used in Dionysiac rites; between them is a term representing a youth. (4) Two masks of young Satyrs, one wreathed with ivy, similarly placed on the baskets; between them are suspended a drinking horn and a pair of cymbals.—*Towneley Coll.*

Marble. Height, $7\frac{1}{2}$ inches; width, 1 foot $4\frac{1}{2}$ inches. Restored: upper and lower mouldings of capital. The body of the cippus from which this capital was cut at Rome was decorated with foliage of the vine, ivy, and olive. *Mus. Marbles*, I., pl. 14; Ellis, *Town. Gall.*, II., p. 264; *Græco-Roman Guide*, II., No. 123.

2391. (Fig. 55.) Relief from a cippus. Within a small panel, a skeleton lies at full length. Above is the couplet:

Εἰπεῖν τίς δύναται σκῆνος λιπόσαρκον ἀθρήσας
εἶπερ Ὕλας ἢ Θερσίτης ἦν, ᾧ παροδεῖτα.

The passer-by is asked if he can tell from the skeleton whether the living person was Hylas or Therseites (the proverbial types of beauty and ugliness). 3rd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 1 foot 4 inches; width, 1 foot 1 inch. Giovenazzi, *T. Livi lib. XCI. Fragmentum* (1773), p. XLI.; Scharf, *Greek Court in Crystal Palace* (1854), p. 46; *C.I.G.*, 6309; Kaibel, *Inscriptiones Graecae*, XIV., No. 2131. "Cut from the front of a cippus" (Town. MS.). Formerly in the Villa Burioni, and purchased in 1768

from "Pacili in the Trinità di Monte." Dallaway (*Anecdotes*, p. 330) is supposed (in *C.I.G.*) to give Antium as the provenance, but this is an error, due to a misprint in Dallaway's note references.

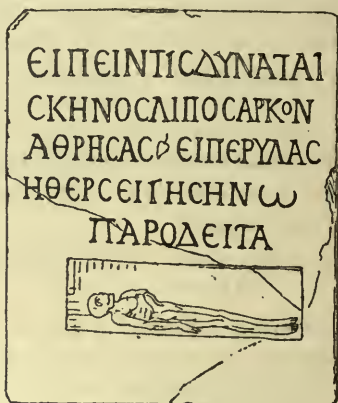


Fig. 55. No. 2391.

2392. (Fig. 56.) Relief from the sepulchral cippus of an *eques singularis* (cf. No. 2354).

A horse walks to the right, bridled and having a saddle cloth from which strings of bullae pass about the neck and flanks. A youth follows, wearing a short tunic, with a spear over

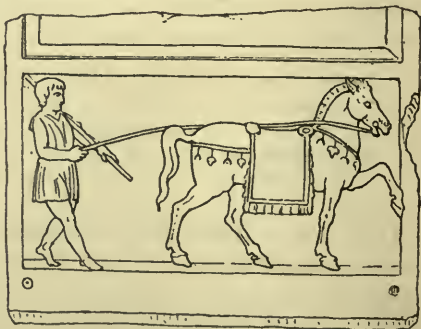


Fig. 56. No. 2392.

the left shoulder, guiding the horse by a long rein. Above is the lower edge of the panel for an inscription, now lost. 2nd cent. A.D. (?).

Italian marble. Height, 10 inches; width, 1 foot 1½ inches.

2393, 2394. Two similar panels: on each a relief of a licitor's *fascēs*, consisting of the bundle of rods, two single rods and the axe. The axes are turned opposite ways, and the two reliefs have probably been sawn from a large sepulchral monument, but information is wanting.—*Ephesus*.

Marble. Height, 3 feet 9 inches; width, 10 inches. From the excavations of J. T. Wood, 1867. Compare Nos. 1283, 1284.

URNS AND VASES.

2400. Two-handled cup, with sprays of ivy leaves and berries in low relief on the sides. On the top two vine leaves in low relief. The cup, which is solid, has been broken off from its support, probably a column. Inscribed Ἀποτάφων ταφών, "burying ground of those buried apart" (or perhaps "of those who have lost their family burial place"). The vase with its column may have formed a boundary mark. Such vases on a column are frequently seen in the backgrounds of Hellenistic reliefs.—*Rhodes*.

Marble. Height, 5½ inches. Obtained by C. T. Newton. *Greek Inscriptions in Brit. Mus.*, CCCLX.; *Inscriptiones Graecae*, XII. 1, 656 (where Hiller von Gaertringen reads τάφων).—Cf. Van Herwerden, *Lexicon Gr. Suppl.*, s. v. ἀπόταφος.

2401. Cylindrical vase with cover. A tablet with moulded frame is inscribed: *Dis Manibus Boviae L(ucii) f(iliae) Proculae matri miserrim(ae)*. Beneath the tablet is an amphora, from which two ivy branches issue, covering

the body of the vase. Birds peck at the ivy berries. The (modern) cover is conical, with overlapping leaves, surmounted by a large knob.—*Temple Bequest.*

Italian marble. Height, without cover, $8\frac{1}{2}$ inches; diameter, $9\frac{1}{2}$ inches. Restored: cover. Mommsen, *Inscriptiones Reg. Neap.*, 2998; *C.I.L.*, X., 2172.

2402. Vase, with waved flutings and small handles. On a tablet on the side is the inscription: *D(is) M(anibus) L. Laeli Victoris militis coh(ortis) XIII urb(anae) Orbia Rhodope heres coniugi bene merenti posuit.*—*Towneley Coll.*

Parian marble. Height, 1 foot $3\frac{1}{2}$ inches. The cover is modern. In the Giustiniani Gardens in the beginning of the 17th century. Muratori, p. 828, 7. Brought from Rome by the Duke of St. Albans, 1780. *Mus. Marbles*, V., pl. 2, fig. 5; Ellis, *Town. Gall.*, II., p. 234 (with erroneous reading *Fl. Aeli*, etc.); *C.I.L.*, VI., 2937 (where see references to MS. copies).

2403. Sepulchral vase. The handles consist of Bacchic masks, from which spring sprays of vine and laurel, covering the body of the vase.

The modern inscription—*D. M. Flaviae Eunyae Titius Iustus iugi cariss. m. f.*—is an unintelligent copy of an inscription (*C.I.L.*, vi., 18328) which, when complete, read (*con*)*iugi* and (*b.*) *m. f.*—*Towneley Coll.*

Marble. Height, without cover, 1 foot $2\frac{1}{2}$ inches. Restored: cover and foot. *Mus. Marbles*, V., pl. 10, figs. 2, 3; Ellis, *Town. Gall.*, II., p. 255; Wolters, No. 2105.

2404. Sepulchral urn of Octavianus Secundus. Fluted urn, with a tablet on the side, having two ears, and a beaded margin, with a rosette in each ear. Inscribed: *D(is) M(anibus) P(ubli) Octani Secundi fil(ius) fec(it).*—*Towneley Coll.*

Parian(?) marble. Height, 1 foot $1\frac{1}{2}$ inches. Restored: lid and foot. Bought in Rome, 1774. *Mus. Marbles*, V., pl. 8, fig. 1; Ellis, *Town. Gall.*, II., p. 246; *C.I.L.*, VI., 23233. (Huebner doubts the inscription.)

2405. Sepulchral urn, with cylindrical fluted sides. The flutes are alternately reeded and concave. On the front is a tablet with ears, surrounded by a moulding. Inscribed: *D(is) M(anibus) Pompeio Iustiniano amico optimo Lucretius Lucretianus.*—*Towneley Coll.*

Marble. Height, $9\frac{1}{2}$ inches. The lid is modern. Formerly in the Giustiniani Palace. First copied by Gudius, in 1662. *Mus. Marbles*, V., pl. 2, fig. 3; Ellis, *Town. Gall.*, II., p. 232; *C.I.L.*, VI., 24477 (where see refs. to early copies).

2406. Sepulchral vase, with two handles, fluted at the bottom, and having a decorated rim.

On the obverse are two storks drinking from a large crater. On the reverse, are two storks confronted, holding in their beaks a snake, which bites the neck of one of the storks.

Below is a tablet inscribed: *Pompeius Locusto vix(it) an(nis) LXV; Attilia Clodia coniu(nx) vix(it) an(nis) LX. Pompeius eoru(m) filius vix(it) an(nis) XXI. Omnes uno die eadem veneni vi infelicem diem obieru(nt) supremu(m).*—*Roman Campagna. Hamilton Coll.*

Italian marble. Height, 1 foot 1 inch. Ellis, *Town. Gall.*, II., p. 251; *Mus. Marbles*, V., pl. 8, figs. 3, 4. The vase is not free from doubt; the inscription is classed as modern in *C.I.L.*, VI., 3514*.

2407. Sepulchral urn. Round the body of the urn is a series of combats between Roman soldiers and barbarians. The Romans are mounted and on foot. They wear helmets and short tunics, and are armed with shields and spears or swords. The barbarians are nude, and, except in one instance, on foot. They are armed with shields and with swords or spears, and are for the most part vanquished. Above and below the relief is a rough border of ivy leaves. The cover is of a conical form with a pattern of vine leaves. Late and rough work.—*Towneley Coll.*

Marble. Height, without cover, 1 foot $5\frac{1}{2}$ inches. Restored: foot and a few parts of the relief. From the collection of Victor Amadei. Purchased in Rome, 1768. *Mus. Marbles*, I., pl. 2; Piranesi, *Vasi, Candelabri, etc.*, I., pl. 45; Ellis, *Town. Gall.*, II., p. 220-2.

2408. Vase with two handles, ornamented in relief with sprays of oak, ivy, pine, olive and vine, the ends of which spring from below the handles. Birds are pecking at fruit or insects, and a lizard is seen below one handle. On the tops of the handles, which are flat, are reliefs, each of two boys supporting a vase. The ends of the handles, where they join the vase, terminate in birds' heads.—*Towneley Coll.*

Italian marble. Height, $7\frac{1}{4}$ inches; diam., $10\frac{3}{4}$ inches. Restored: one of the handles, with the relief. Obtained by Gavin Hamilton at Rome, 1774. Said to have been found in a tomb near Naples. *Mus. Marbles*, V., pl. 3, figs. 2, 3, 4; Ellis, *Town. Gall.*, II., p. 234; Wolters, No. 2104.

2409. Sepulchral urn with cover, having an elaborate decoration of acanthus leaves and floral ornaments in relief. Round the rim is a serpent in high relief, with its tail in its mouth.—*Towneley Coll.*

Greek marble. Height, 1 foot $4\frac{1}{2}$ inches. Restored: cover and foot. Brought from Rome by Lord Cawdor.

2410. Sepulchral vase, with fluted sides, and an ivy wreath round the body of the vase, and having two handles, in the form of volutes. The cover consists of overlapping laurel leaves, and terminates in a knob of leaves.—*Temple Bequest.*

Limestone. Height, without cover, $9\frac{3}{4}$ inches. Restored: knob and parts of body.

2411. Circular urn, rising from a square plinth, with flutings on the lower part of the body, and overlapping scales

above. Four eagles in relief on the urn support festoons of laurel between them. They stand on four palmettes which spring from the base.

Marble. Height, 1 foot $2\frac{1}{2}$ inches; greatest diam., 1 foot $1\frac{1}{4}$ inches.

2412. Urn with two twisted handles, and wavy flutings on the body.—*Temple Bequest*.

Parian marble. Height of vase, 1 foot $\frac{1}{2}$ inch. Handles repaired; cover modern.

2413. Plain vase, left rough and unfinished, with two ears, and a conical cover.

Marble. Height, 1 foot $1\frac{3}{4}$ inches.

2414. Urn with two ears for handles, and a conical cover. The surface is roughly shaped out and unfinished.

Marble. Height, $11\frac{3}{4}$ inches.

2415. Plain circular urn, with a torus moulding round the foot. It had formerly a marble cover. It was made to protect the bronze urn now inside it, and was discovered in a tumulus on the road from the Piraeus to Eleusis. The bronze urn contained, when discovered, a quantity of burnt bones, a small vase of alabaster, and a wreath of myrtle in gold.—*Elgin Coll.*

Marble. Broken in several pieces and repaired. Height, 2 feet 2 inches; diam., 2 feet 4 inches. *Synopsis*, 116 (301); *Mus. Marbles*, IX., vignette. The objects found in the vase are in the possession of the Earl of Elgin, K.G.

2416. Plain jar. Inscribed *Flaviae Valentinae*. About 220 A.D.—*Towneley Coll.*

Alabaster. Height, $8\frac{3}{4}$ inches. The corroded surface has been re-polished, except where inscribed. Found in 1772, about two miles from the Lateran gate of Rome, near the Via Latina.

Inscribed to Flavia Valentina, "whose ashes and whose half-burnt bones are still preserved within the urn, and mingled with which were seven coins of Emperors from Antoninus Pius to Elagabalus inclusive." *Mus. Marbles*, V., pl. 7, fig. 2; Ellis, *Town. Gall.*, II., p. 244; *C.I.L.*, VI., No. 18458.

2417. Urn, with an oval body, and two handles, and a cover.
—*Towneley Coll.*

Alabaster. Height of vase, 1 foot $4\frac{1}{2}$ inches; diam., 1 foot $5\frac{1}{2}$ inches. Somewhat repaired, with modern base. *Mus. Marbles*, V., pl. 10, fig. 4; Ellis, *Town. Gall.*, II., p. 247, No. 30*.

2418. Urn, with oval body and foot. The handles have been broken off and worked over.

Alabaster. Height, 10 inches. The cover is modern.

2419. Urn, with two handles, and an oval body. It is mounted on a modern square plinth, and has a modern (?) cover.—*Temple Bequest.*

Alabaster, with marble plinth. Height, 1 foot 3 inches.

2420. Urn, with two small ears, and body swelling near the foot, mounted on a square plinth.—*Temple Bequest.*

Alabaster, with marble plinth. Height, 1 foot.

2421. Urn, with large belly.

Alabaster. The cover is modern. Height, $9\frac{1}{2}$ inches.

2422. Deep bowl, with two small handles. On the side is an unintelligible imitation of an inscription, probably modern.

Alabaster. Height, $9\frac{1}{2}$ inches. Obtained by Sir A. Biliotti, 1874.

2423. Vase of conical shape, with a foot, and a lid. Two small perforated ears for handles.—*Towneley Coll.*

Alabaster. Height, 1 foot $3\frac{1}{2}$ inches. *Mus. Marbles*, V., pl. 11, fig. 1; Ellis, *Town. Gall.*, II., p. 248.

2424. Jar (of the shape of a Canopic vase), with plain cover. The surface being much corroded, half of it has been repolished.—*Hamilton Coll.*

Alabaster. Height, $11\frac{1}{4}$ inches. *Mus. Marbles*, V., pl. 11, fig. 3; Ellis, *Town. Gall.*, II., p. 249, No. 39.

2425. Cinerary box, of rectangular shape, with small feet at the angles, and a modern pyramidal cover.—*Temple Bequest.*

Alabaster. Height, $6\frac{1}{2}$ inches; length, $11\frac{1}{2}$ inches.

2426. Amphora, with curved handles, a short spout, and a movable perforated strainer, fitting in the neck.

Alabaster. Height, $11\frac{1}{2}$ inches. It is doubtful whether Nos. 2426–2430 were used for any sepulchral purpose.

- 2427, 2428. Two amphorae, with narrow bodies, and high handles. They are mounted on modern square plinths. The covers are modern.—*Temple Bequest.*

Alabaster, on giallo-antico plinths. Total height, 1 foot $3\frac{1}{2}$ inches.

2429. Jug, with a triple handle, terminating above in a snake's head, between two swans' heads. Below, it terminates in a head of Medusa.

Alabaster. Height, 1 foot $5\frac{3}{4}$ inches.

2430. Jug, with single handle, spirally fluted, and cover.

Alabaster. Height, 1 foot $1\frac{3}{4}$ inches.

MASKS.

- 2440.** Mask of youthful Dionysos, crowned with a wreath of ivy-berries, round which is twisted a taenia; the ends of it hang down on each side of the face. The pupils of the eyes and the mouth are pierced. An iron ring is fixed in the top. Masks of this kind (*oscilla*), though hardly so massive as the present example, were suspended from trees, whence comes "oscillation." (See Virg. *Georg.* ii. 388-92; Müller-Wieseler, *Denkmaeler*, ii., pl. 50, No. 626.)—*Hamilton Coll.*

Pentelic (?) marble. Height, 9 inches. *Mus. Marbles*, X., pl. 40, fig. 7; Ellis, *Town. Gall.*, II., p. 72; *Græco-Roman Guide*, II., No. 131; Mansell, No. 863.

- 2441.** Female mask, life size, hollow at the back, as low as the nape of the neck. The eyes have hollow sockets; the mouth is open. The mask is cut off along the edge of the hair. A small hole is bored in the middle of the forehead.—*Hamilton Coll.*

Parian marble. Height, 10 inches. Restored: tip of nose, lower lip, part of neck. *Græco-Roman Guide*, II., No. 140.

- 2442.** Small mask of Silenus, bearded. The mouth is pierced, and there is a small hole for suspension.—*Hamilton Coll.*

Marble. Height, 5 inches. *Synopsis* (1808), p. 102, No. 25.

- 2443.** Youthful comic mask, beardless, with short hair at the back. The upper part of the left side is broken away.—*Carthage.*

Parian marble. Height, 6 inches. From the excavations of Dr. N Davis, 1859.

- 2444.** Mask of Heracles, wearing the lion's skin. His beard and hair are in short conventional ringlets. The eyes are

pierced, and the mouth is open. Above is a sinking for the attachment of a ring.—*Probably from Rome.*

Marble. Height, $8\frac{1}{2}$ inches. Castellani Coll., 1879.

2445. Satyric mask, beardless, with horns, snub nose, and pointed ears; it is wearing a wreath of pine, and a taenia, knotted over the middle of the forehead. The mouth is opened wide; both eyes and mouth are pierced. The hair is broken away on the left side.

Coarse marble. Height, 1 foot.

2446. Satyric mask, bearded; in good condition. The lips are slightly parted and the teeth are shown. There are remains of a metal ring at the top.—*Presented by Thos. Hollis, Esq., 1765.*

Marble. Height, $9\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 134; Ellis, *Town. Gall.*, II., p. 71; Mansell, No. 863.

2447. Fragment of a colossal mask of a Satyr, showing the right ear and part of the right eye. Late work.

Fine-grained marble. Height, 1 foot $7\frac{1}{4}$ inches. *Græco-Roman Guide*, II., No. 138.

2448. Relief representing a tragic and comic mask side by side to the right. The comic mask, which is shown in three-quarter view, is bearded, and crowned over the brow with a wreath composed of the fennel-giant, *ferula*, a plant sacred to Bacchus.—*Towneley Coll.*

Blue-veined marble. Height, $9\frac{1}{4}$ inches. Restored: chin of the tragic mask and lower corner of the slab. *Mus. Marbles*, II., vignette; Ellis, *Town. Gall.*, II., p. 67; *Græco-Roman Guide*, II., No. 132; Wolters, No. 1920; Mansell, No. 863.

2449. Fragment of a relief representing a tragic female mask. The hair is bunched above the forehead and tied

with a narrow band and waved towards the ears. The mouth is open and the eyes are pierced.

Fine limestone. Height, $6\frac{1}{4}$ inches.

2450. (Fig. 57.) Tragic mask; the hair raised over the forehead and arranged in stiff vertical tresses confined by a taenia; the eyes hollow. Below is a sword (hilt broken) nearly covered with drapery.—*Towneley Coll.*

Marble. Height, 7 inches. Ellis, *Town. Gall.*, II., p. 67, No. 25*; *Græco-Roman Guide*, II., No. 133; Mansell, No. 863.



Fig. 57. No. 2450.

2451. Tragic mask; the hair arranged over the forehead in parallel vertical curls. The back and sides are roughly hewn, and the head can hardly be derived, as has been suggested, from the angle of a sarcophagus.—*Hamilton Coll.*

Marble. Height, 1 foot $1\frac{3}{4}$ inches. Ellis, *Town. Gall.*, II., p. 71; *Græco-Roman Guide*, II., No. 46.

2452. Tragic mask, representing a male head with an expression of terror and pain, bearded, and with rough hair.—*Temple Bequest.*

Marble. Height, $9\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 130.

2453. Relief within a square panel. Satyric mask to the right, bearded, with horns and pointed ears. Below, a Pan's pipe, and in the background a tympanum.

Marble. Height, 7 inches. *Synopsis* (1808), p. 106, No. 57.

REVOLVING PANELS AND DISKS.

2454. (Fig. 58.) Oblong panel revolving on a pivot. On one side are sculptured four masks shown in profile. Below are the bearded Bacchus and a young Satyr on a rocky ground. The mask of Bacchus has long hair, bound with a twisted diadem. Beside it is a thyrsus. The Satyr is ivy-crowned. Above are two female Bacchic masks. The head of one of these masks is bound with a diadem, the



Fig. 58. No. 2454.

other wears a veil falling over the back of the head and tied in a knot over the forehead. The pupils of the eyes are hollow. On the reverse of the panel, in lower relief, is the mask of a Bacchante to the right, placed on a rock. Panels fixed in this manner were used in Roman houses to admit light or air.

Italian marble. Height, 1 foot $4\frac{1}{2}$ inches; width, 1 foot $7\frac{3}{4}$ inches.

Restored: parts of the ground and the top of the thyrsus.

Purchased, 1818. Ellis, *Tourn. Gall.*, II., p. 67, No. 24*;

Walters, No. 1919; *Græco-Roman Guide*, II., No. 137.

2455. Fragment of a ventilating panel. (Side A.) Mask of a bearded Satyr to left, wearing a wreath of ivy-leaves and berries. At the left edge of the fragment are traces of hair, probably of a young Satyr's mask and of the

curved end of a pedum. There are also remains of the central iron pivot on which the panel turned. (Side B.) Mask of a young Satyr in low relief and a fire (?) on rocks.—*Temple Bequest*.

Marble. Height, $8\frac{5}{8}$ inches, width, $6\frac{1}{4}$ inches.

2456. Disk with reliefs. Obverse: within a wreath of oak-leaves and acorns, tied with riband, is the head of Pan nearly full face, bearded, with goat's horns and pointed ears, and crowned with ivy. This head is in high relief. On the reverse in low relief is the head of a bearded Satyr in profile to right and ivy-crowned; in front of him are an ivy branch and a fire kindled on a rough stone altar.

Marble disks of this class are usually pierced with two holes in their upper margin, and there is evidence that they were suspended in the air between columns of peristyles in ancient buildings. In some cases they may have served like the panels for light and ventilation (compare No. 2454).—*Towneley Coll.*

Marble. Diameter, $10\frac{1}{4}$ inches. *Mus. Marbles*, II., pl. 40; *Græco-Roman Guide*, II., No. 33; Ellis, *Town. Gall.*, II., p. 297. Sent from Rome, by Mr. Byres, in 1784. For the use of the disks see Welcker, *Alte Denkmäler*, II., p. 122; Brunn, *Ann. dell' Inst.*, 1851, p. 118; Albert, *Rev. Arch.* (N.S.), XLII., p. 95.

2457. Disk with reliefs. Obverse: in low relief, a bearded mask. The hair rises high in formal curls, as usual in tragic masks. In the background is a patera (?); round the disk NEVIVS POETA C'AP has been added by a modern hand. Reverse: Panther crouching to the right, with thyrsus.—*Hamilton Coll.*

Italian marble. Diameter, $8\frac{1}{2}$ inches. Ellis, *Town. Gall.*, II., p. 298; *Græco-Roman Guide*, II., No. 34.

2458. Disk with low reliefs. On the obverse is a rude

terminal figure of Priapus, fixed in a square block. In his hands are bunches of grapes; behind him is a Pan's pipe; in front of him is a blazing tripod altar, placed on rocks which a winged Cupid approaches, holding a lighted torch and a bowl full of fruits. On the left is a tree which supports one end of a curtain hung in festoon above the scene. On the reverse of the disk is an eagle standing on a hare, encircled by an ivy-wreath, which is tied at the ends with a narrow band.—*Towneley Coll.*

Italian marble. Diameter, $10\frac{1}{2}$ inches. Purchased from Cavaceppi at Rome, 1776. Found in the neighbourhood. *Mus. Marbles*, II., pl. 38; Ellis, *Town. Gall.*, II., p. 297; *Græco-Roman Guide*, II., No. 42.

- 2459.** Disk with reliefs. Obverse: a Gryphon springing to the left. On the reverse a youthful Satyr moves to the right, pouring a libation from a cantharos held in his left hand on a lighted altar built of rough stones; in his right is a thyrsus. From his left arm hangs a panther's skin. The reliefs are hastily executed, and are in part outlined by incised lines.—*Temple Bequest.*

Italian marble. Diameter, $11\frac{3}{4}$ inches. *Græco-Roman Guide*, II., No. 40.

- 2460.** Disk with reliefs. Obverse: Aegipan, moving to the left, holds in his right hand a Bacchic mask; in his left a pedum and panther's(?) skin. In front of him are rocks.

Reverse: Silenus, standing to the front, looks to his right towards a rocky altar from which a flame is rising. On his head he carries the flat basket (*liknon*); in his left hand is a thyrsus; round his loins is a short garment. This figure in costume and general type resembles the Silenus of the Bronze collection (No. 284); similar figures

occur frequently on gems and other works, with scenes of a sacrifice.—*Hamilton Coll.*

Italian marble. Diameter, $11\frac{1}{2}$ inches. Ellis, *Town. Gall.*, II., p. 298 ; *Græco-Roman Guide*, II., No. 31.

MISCELLANEOUS FRAGMENTS OF RELIEF.

2461. (Fig. 59.) Fragment of a relief, cut to a circular form, containing the upper part of a young Satyr, to the right. He has a Satyr's ears and tail, wears a nebris over the left shoulder, and plays on the double flute.

Marble. Diameter, $11\frac{1}{2}$ inches.



Fig. 59. No. 2461.

2462. Head of Odysseus or Hephaestus. Small head of an elderly man, with curling beard, and hair issuing to each side from under a *pileus*. The head is worked in the round, but there are marks of attachment on its right side, as if it was part of a sarcophagus relief, turned to the left. Late work, with much use of the drill.—*Hamilton Coll.*

Marble. Height, $4\frac{3}{8}$ inches. *Synopsis* (1808), p. 105, No. 50 ; Ellis, *Town. Gall.*, I., p. 323.

2463. Head of a female Pan, in high relief, half turned to the left. Goats' horns, which are broken off near the base, spring from the middle of the head. The style is coarse and late, with little finish.—*Carthage.*

Parian marble. Height, $5\frac{3}{4}$ inches. Excavated by Dr. N. Davis, 1857.

2464. Fragment from the left side of a relief, with a right hand extended, and the edge of a flying chlamys. Greek work.

Pentelic marble. Height, 8 inches.

2465. Fragment of relief. Male head, with curling hair and beard, to the right. 3rd cent. A.D. (?).—*Hamilton Coll.*

Bluish Greek marble. Height, $6\frac{1}{2}$ inches. Restored: upper lip. The ground of the relief has been cut away, close round the head. *Synopsis* (1808), p. 103, No. 27.

2466. Fragment of lower margin of a relief, with the right foot, left heel, and the edge of a large mantle, parts of a figure moving rapidly to the right. On the left is a worked joint.—*Blacas Coll.*

Parian marble. Height, 5 inches; width, $6\frac{3}{4}$ inches.

2467. Fragment of relief, perhaps from a sarcophagus. Right foot, extended to the rear, of a figure stretching out to the right, and the hind-quarters of a dog (?) running to the right. Below a plain band in relief.

Parian marble. Height, $11\frac{1}{2}$ inches.

2468. Fragment of the lower part of a group in high relief. The left foot of a figure advancing to the right on a rocky ground is preserved, together with the foot of a boar (?). Perhaps a fragment of a sarcophagus in the highest relief, with labours of Heracles.—*Strangford Coll.*

Parian marble. Height, 9 inches.

2469. Fragment of a high relief. Part of an eagle's foot (?).—*Carthage.*

Marble. Height, $3\frac{1}{2}$ inches; length, 8 inches. From the excavations of Dr. N. Davis, 1857.

2470. Fragment of relief, with the left foot of a nude male

figure, planted on rocky ground, the hoof of a horse (?), and what appears to be the point of a lance. On the right is part of the frame of the relief.—*Carthage*.

Marble. Height, 1 foot $1\frac{1}{2}$ inches; width, 1 foot 7 inches. From the excavations of Dr. N. Davis, 1859.

2471. Fragment of relief, on a colossal scale, with the upper part of a female (?) head turned to the right. The long flowing hair is confined by a narrow fillet. The wrist is preserved of the left hand, which rested on the top of the head. Rough work, much undercut with the drill. 3rd cent. A.D. (?).—*Carthage*.

Marble. Height, 1 foot 6 inches. From the excavations of Dr. N. Davis, 1857.

2472. Fragment of relief, with part of a figure of a nude boy (perhaps Eros), moving to the left. He is preserved from the waist to below the knees.

Parian marble. Height, $7\frac{1}{2}$ inches. Obtained in the Levant by C. T. Newton, 1855.

ALTARS.

2480. Large circular altar, much mutilated. Below the top moulding is a course of small triglyphs and metopes, which have alternately a patera and a bull's head in low relief. Below are four bulls' heads, connected by festoons, from which hang sashes. Above each festoon is a patera in low relief.—*Delos*. *Elgin Coll.*

Parian marble. Height, 2 feet 10 inches; diameter, 3 feet 1 inch. *Synopsis*, No. 121 (307); Ellis, *Elgin Marbles*, II., p. 130.

2481. Lower part of a circular altar, much mutilated. There are remains of garlands, which probably connected bulls'

heads, hanging strings of beads, and loose sprays of olive. There is a deep depression in the upper bed.—*Delos. Elgin Coll.*

Marble. Height, 2 feet 6 inches; diameter, 2 feet 3 inches. *Synopsis*, No. 179 (106); Ellis, *Elgin Marbles*, II., p. 130.

- 2482.** Circular altar. Four bulls' heads are connected by festoons of fruit and flowers, with hanging sashes. A bunch of grapes hangs from each festoon.

Parian marble. Height, 2 feet 3 inches; diameter, 1 foot 10 inches.

- 2483.** Circular altar. Four bulls' heads are connected by festoons, with hanging sashes and strings of beads.

Parian marble. Height, 2 feet 7 inches; diameter, 1 foot 11 inches.

- 2484.** Circular altar. Four bulls' heads are connected by festoons of fruit and flowers, with hanging strings of beads. A bunch of grapes hangs from each festoon.

Greek marble. Height, 2 feet $3\frac{1}{2}$ inches; diameter, 1 foot 8 inches.

- 2485.** Circular altar (?), surrounded by a frieze of female figures in relief. Two figures stand with hands joined. Two figures stand, carrying a flat basket between them. A figure moves to the right, with a cornucopia on the left arm, and places her right hand on the shoulder of another figure, also moving to the right, but turning back her head; the latter figure carries a lamb in her right hand. A figure stands to the front, and a figure moves on tip-toe to the right. All the figures are fully draped in various ways. The heads have all been deliberately obliterated. The work is rough, but some of the types are derived from the later Attic reliefs.

Inscribed Ζώπυρος Ζωπύρου τὸν οἶκον Ἑστία καὶ τῇ δάμῳ. There are also some unintelligible letters about the lower edge.—*Presented by Miss Beaumont*, 1889.

Parian marble. Height, 2 feet 5 inches; diameter, 2 feet 5 inches
Probably brought from Greece by the 2nd Earl Spencer.
Michaelis, *Anc. Marbles in Great Britain*, p. 716.

2486. (Fig. 60.) Altar (or perhaps a sepulchral cippus, in the form of an altar), uninscribed. On the front is a festoon of laurel suspended from two heads of Jupiter Ammon, which project from the angles of the altar. Below each mask is an eagle standing with wings spread. An ibis devouring a serpent stands in the centre of the festoon; below are two small birds devouring a butterfly. On each side of the altar is a festoon suspended from a ram's head at the back, and from the head of Jupiter Ammon. Above this festoon are, on the right side, the sacrificial saucer, on the left the sacrificial ewer. Below the saucer is a small bird with a butterfly in its mouth, and below the festoon on the same side is a small bird pecking at a berry. Below the ewer is a small bird swallowing a winged insect, and below the festoon another small bird. There is a swan below each ram's head. 1st cent. A.D. Compare an inscribed cippus of the 1st cent. A.D. (*Bull. d. Com. Arch. Com.*, 1877, pl. 21, fig. 5, and p. 294 *supra.*).—*Rome. Towneley Coll.*

Italian marble. Height, 2 feet $5\frac{3}{4}$ inches; width, 1 foot $9\frac{1}{2}$ inches.
Restored: nose of one of the rams' heads and the top of the altar. Formerly in the Villa Burioni. Ellis, *Town. Gall.*, II., p. 266; *Græco-Roman Guide*, II., No. 50.

2487. (Fig. 61.) Altar (or perhaps base of candelabrum). On a square plinth is an altar or pedestal, the four sides of which are slightly concave. The four corners are supported by four female Sphinxes. Their heads are encircled with chaplets of beads. From each of these a string of bead-and-reel ornament runs up the angle. Front side (A): In the panel in front is a low relief representing Apollo by the side of a tripod. He stands to the right, with right hand on his hip, and with left hand resting

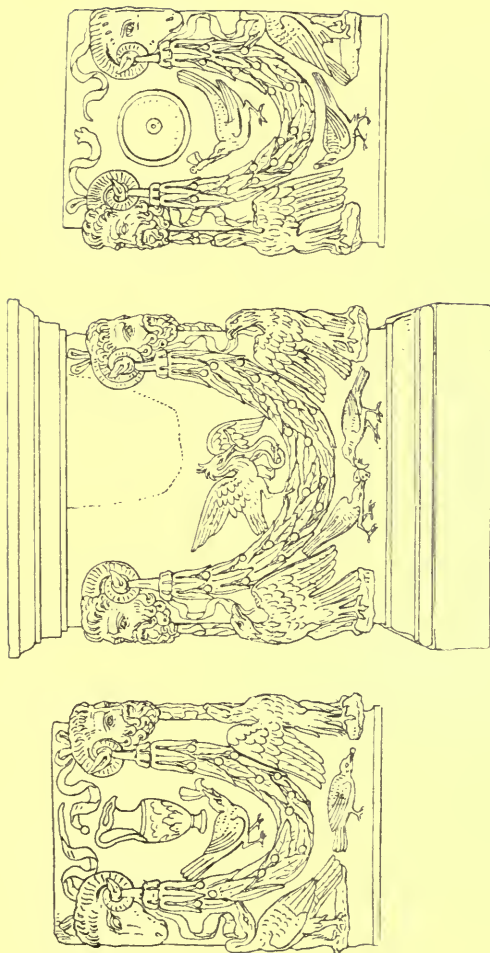


Fig. 60. No. 2186.

on the lyre which stands on a table. He is nude, except for a small chlamys and shoes, and has long hair, tied up behind the head. On the table are two rolls of manuscript, and from a crossbar between its legs hang two sashes. The tripod is placed on rocks on a higher level beyond the table. Two sashes hang from the crossbar of the tripod. The raven of Apollo pecks at one of the sashes.

On the left side (B) is a sacrificial group. On the left is a bearded priest, wreathed, and draped. In his right hand is a sacrificial ewer; in his left a lustral branch. In front of him is an attendant, who is dragging forward a sheep by the horns with his right hand, while with his left he holds a fillet. On the right side (C) of the pedestal has been a group of which all that remains are the naked feet of a male figure, probably a statue standing on a pedestal, on the left, the legs of a goat or of Aegipan, and the feet of a sandalled figure on the right. At the back of the pedestal (D) is Diana Lucifera feeding a deer. She extends her right hand holding a branch towards the deer, her left hand holds a torch; in front of her is a laurel-tree. Between the goddess and the deer a dish for charcoal (?) is placed on the ground. This is so nearly worn away as to be hardly discernible. The whole is surmounted by a cornice, on the four corners of which are couchant female Sphinxes. A string of oval beads is cast round their bodies. 1st cent. A.D. (?).—*Capri. Presented by Sir William Hamilton, 1772.*

Marble. Height, 2 feet $3\frac{1}{2}$ inches; width, 1 foot 9 inches. Restored: small parts of the Apollo relief (A); in the group on the left side (B) the greater part of the sheep, the right forearm and hand of the priest; in the group at the back (D) the greater part of the tree and upper part of the deer. Also parts of the lower Sphinxes, and all but one of the upper Sphinxes. Ellis, *Town. Gall.*, II., p. 280; *Græco-Roman Guide*, II., No. 53. The subject on side A is partly preserved on a relief in the Collection of Terracottas (D 506).

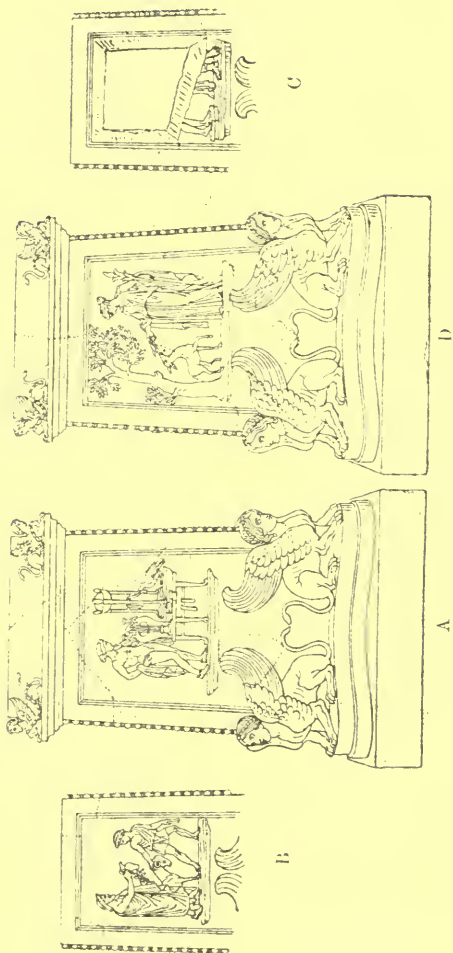


Fig. 6L. No. 2487.

2488. Altar, probably dedicated to Apollo, with reliefs sculptured on the front and sides and with moulded top and base. In front, a raven with a berry in his mouth stands on a festoon of laurel, which is suspended by sashes from the angles of the altar. On either side is a laurel-tree.—*Towneley Coll.*

Parian marble. Height, 1 foot $4\frac{3}{4}$ inches; width, 1 foot $1\frac{1}{2}$ inches.
Mus. Marbles, X., pl. 53, fig. 2; *Ellis, Town. Gall.*, II., p. 274;
Græco-Roman Guide, II., No. 49.



A



B



C



D

Fig. 62. No. 2489.

2489. (Fig. 62.) Square Altar. There are mouldings at top (modern) and bottom, with subjects between. Side A. Inscribed: *Aur. Thimoteus deae Diana(e) d(e)d(icavit).*

Side B. A nude Satyr holds a vase, for a boy to drink. Oak-trees and rocks in the field; a pedum, and fruit in a cloth, are suspended. Side C. A male figure in a short tunic pours out wine from an amphora on his shoulder, into a large fluted crater. A female figure (with a pitcher?) stands beside it. In the background are two open doors and a doorway. Side D. An old woman, draped, makes an offering (of a bird?) on a round altar, before a term of Priapus which stands on a square plinth beneath a tree. 2nd-3rd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, 11 inches; width, 10 inches. Ellis, *Town. Gall.*, II., p. 278; *C.I.L.*, VI., No. 123.

2490. (Fig. 63.) Altar, dedicated by Callistus, a bailiff, to Silvanus. On the front is Silvanus standing to the front, in high relief. He is wreathed with pine, and wears buskins and a chlamys, in a fold of which are fruits, supported by the left arm. In his right hand he holds a pruning-hook. On the left is seated his dog, beyond which is a pine-tree. On the right is a leafless trunk, suggesting the support of a statue; below is the inscription: *Silvano sancto sacr[um] Callistus vilicus C. Caeli Heli d(e)d(ica)rit*. On the right-hand face of the altar is a boar; above, a sacrificial saucer; on the left a ram under an ewer. Above the altar are double volutes, with rosettes in the eyes of each.—*Rome. Towneley Coll.*

Parian marble. Height, 2 feet $6\frac{1}{4}$ inches; width, 1 foot $4\frac{1}{2}$ inches. Restored: lower part of plinth. Formerly in the Villa Burioni. Purchased, 1768. Ellis, *Town. Gall.*, II., p. 276; *Græco-Roman Guide*, II., No. 87; *C.I.L.*, VI., No. 666. For a somewhat similar altar, cf. *Annali dell' Inst.*, 1866, pl. I.

2491. Altar with reliefs. In front is Silenus riding on a panther to the right; in his left hand he holds a thyrsus with his right he grasps the tail of the panther. Above him is suspended a pair of cymbals, such as were used in

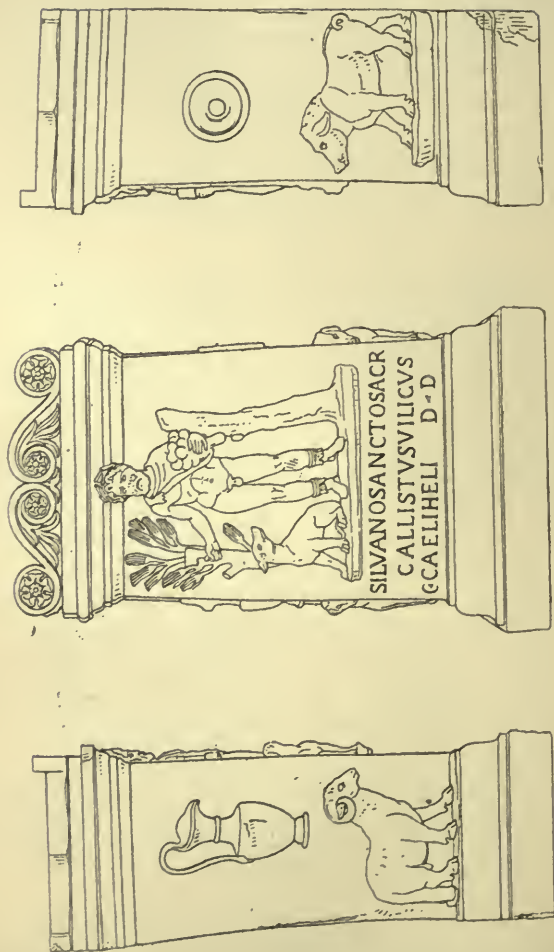


Fig. 63. No. 2490.

Bacchic festivities. On the left side of the altar is an ewer, on the other a saucer. The relief is contained in a panel bordered by a leaf moulding. Near the top and bottom are acanthus leaf mouldings. 1st-2nd cent. A.D. (?).—*Towneley Coll.*

Blue-veined marble. Height, 2 feet $2\frac{1}{2}$ inches; width, 1 foot 5 inches; depth, 1 foot 2 inches. Restored: nose of panther, right breast and right knee of Silenus; corners and edges of altar. Purchased in 1771 from Piranesi at Rome. *Mus. Marbles*, X., pl. 55, fig. 1; Ellis, *Town. Gall.*, II., p. 275. *Græco-Roman Guide*, II., No. 112.

2492. (Fig. 64.) Oblong altar (or cippus) perhaps dedicated to Ceres. On the front and sides are festoons composed of ears of corn, pomegranates, and other fruits, attached at each end by sashes to rams' heads at the angles of the altar. Below the festoon on the front are two birds pecking at the fruit, and a snail; and above the festoon a bearded mask, on each side of which is a small

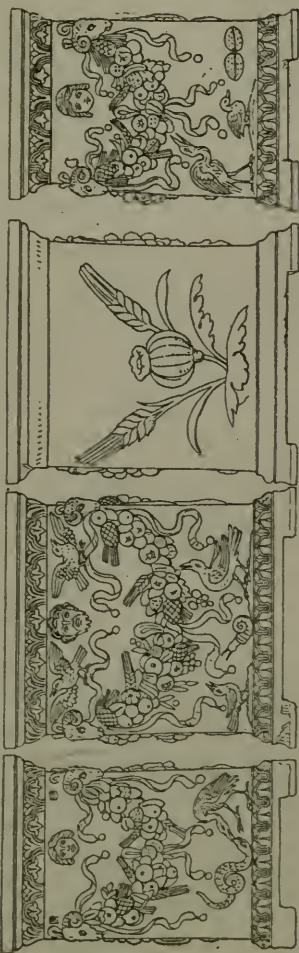


Fig. 64. No. 2492.

bird perched on the sash. On the right side of the altar a stork, a duck, and two almonds are sculptured below the festoon, and above it a tragic mask. On the left side, below the festoon, is a stork attacking a serpent, and above it a tragic mask. At the back of the altar are two ears of corn and a poppy-head. Round the top and bottom is a Lesbian cymation, left plain at the back. 1st cent. A.D.—*Towneley Coll.*

Italian marble. Height, 1 foot 6 inches; width, 1 foot 4 inches.

Restored: cornice and right lower corner of front. Ellis, *Town.*

Gall., II., p. 266; *Græco-Roman Guide*, II., No. 110.

2493. Altar (or cippus) with reliefs in panels. In front two birds are drinking from a crater, above which is a festoon of laurel leaves and berries hanging from two bulls' skulls. Above each skull is a sash, hanging from studs, and between these a rosette. On the right side of the altar is an ewer; on the left side a saucer. 1st–2nd cent. A.D.(?). —*Towneley Coll.*

Italian marble. Height, 1 foot 11½ inches; width, 1 foot 8½ inches; depth, 1 foot 2½ inches. Restored: the cornice and base. *Mus.*

Marbles, X., pl. 54, fig. 2. Ellis, *Town. Gall.*, II., p. 265; *Græco-Roman Guide*, II., No. 58.

2494. A square altar, of the Roman period, ornamented on the four sides with reliefs in imitation of Egyptian subjects. (1) In front is a figure kneeling on both knees, having the *klaft* on the head, the *shenti* round the loins, a necklace and an armlet. This figure holds forward with both hands a small rectangular shrine, in which are two birds, probably intended for hoopoes. On either side of this figure is an ibis, holding in its beak a branch. On the heads of these birds are two marks apparently intended for Egyptian symbols, but too indistinct to be made out, and on the bases are various ornaments intended by the sculptor to suggest Egyptian designs. In some parts of

this composition the sunk relief used in Egyptian sculpture is imitated. (2) On the left side is the bull Apis standing to the right, marked with a crescent on the side. (3) On the right side of the altar are two draped male figures, probably priests of Isis; one reads a roll, the other holds a flaming torch. (4) At the back of the altar Spring is represented as a youth crowning himself with roses. He wears a small cloak. On the left is a rose-tree; on the right a basket full of roses.—*Towneley Coll.*

Marble. Height, 2 feet; width, 1 foot 2½ inches. Restored: the plinth. From the Odescalchi Palace at Rome. *Mus. Marbles*, X., pl. 51; Galeotti, *Mus. Odescalc.*, II., pls. 42, 43, 47, 50; Ellis, *Town. Gall.*, II., p. 274; *Græco-Roman Guide*, II., No. 78.

2495. A square altar, similar to that described, No. 2494.

(1) In front is a figure kneeling on both knees, wearing the *klaft* on his head, a necklace and loin cloth. With both hands he holds before him a small shrine, inscribed with two characters, perhaps intended for hieroglyphics. On the left is a candelabrum in the form of a plant, above which is a figure issuing from a spiral shell, and holding a crook and flail in his hands. On the right is a small table, and a vase containing a plant. Above this is the Egyptian symbol of a globe and serpent. These accessories are in sunk relief in rude imitation of Egyptian work. (2) On the left side is the bull Apis standing, his side marked with a star. (3) On the right side is Harpocrates standing in a car drawn by hippopotami. He holds a cornucopia in his left hand, and presses the forefinger of his right hand to his lips. He has the lotus bud on his head. In the background are water plants. (4) At the back of the altar Summer is represented as a youth wearing a chlamys, holding ears of corn in his right hand and a sickle in his left; at his right side is a basket containing ears of corn.—*Towneley Coll.*

Parian marble. Height, 1 foot $11\frac{1}{2}$ inches. Restored: the plinth. Formerly in the Odescalchi Palace at Rome (with No. 2494), where was a third similar altar, on which was a figure representing Winter. *Mus. Marbles*, X., pl. 52; Galeotti, *Mus. Odescalc.*, II., pls. 44, 53, 48, 51; Ellis, *Town. Gall.*, II., p. 274; *Græco-Roman Guide*, II., No. 84.

2496. Model of altar. Upper part, in the form of an Ionic capital on a square base. Late and rough work.—*Ephesus*.

Parian marble. Height, 2 inches. From J. T. Wood's excavations, 1868.

2497. Model of altar. A wreath on the front face, and rosettes in the middle of each side. Above and below are rough Lesbian cymation mouldings. The upper surface terminates in small volutes at each side. Late work.—*Temple Bequest*.

Marble. Height, $5\frac{1}{2}$ inches.

2498. Fragment from angle of small altar or pedestal. On one face is, in relief, the upper part of a Maenad moving rapidly to the right, with head thrown back, and thyrsus held on high in her right hand; her left arm is drawn back; the left hand, now wanting, may have held part of a torn kid. Her hair is drawn back and tied behind. She wears a tunic girt at the waist and fastened on the shoulder-points. The violence of her action has caused the garment to slip in disorder from the left shoulder down to the elbow. Over this is a fawn-skin twisted round the neck. On the return face is the upper part of a female figure half turned to the left; the head looking back to the right with a downward inclination. The right arm, raised over the head, holds in the hand part of her mantle. This figure was probably represented dancing. She wears a close-fitting cap, with a band or fold above the forehead, and a chiton. In both these figures

the motive is orgiastic; probably on each face of the altar there were Bacchic figures in contrasted attitudes. Analogous (but not identical) types are frequent in the later Attic reliefs.—*Elgin Coll.*

Parian marble. Present height, $9\frac{1}{2}$ inches. *Mus. Marbles*, IX., pl. 40, fig. 2. *Synopsis*, No. 330 (112); Ellis, *Elgin Marbles*, II., p. 131, No. 330; *Elgin Room Guide*, II., No. F. 10. For this class of reliefs, cf. Hauser, *Die Neu-Attischen Reliefs*.

2499. Fragment of relief, probably from the angle of an altar. On the left is a ram's head, from which hang a knotted fillet and a sprig of laurel, which was probably met by a corresponding sprig from a ram's head on the right, now lost. On the left return face is the front of a similarly placed ram's head. 1st cent. A.D. (?).

Giallo-antico marble. Height, $11\frac{1}{4}$ inches; width, 1 foot.

DECORATIVE VASES.

2500. Vase encircled with a frieze representing a Dionysiac orgy, in which the goat-legged Pan (Aegipan), Satyrs, and Maenads take a part. Pan carries an amphora of wine in his left hand; he extends his right arm with a vehement gesture towards the left. The next group on the left is composed of a youthful Satyr clad in a short tunic, panther's skin, and buskins, who rests his right hand on the shoulder of a nude bearded Satyr, carrying a pedum. These move to the left. Next comes a group of three: a bearded Satyr, with a panther's skin twisted round his left arm, stands between two Maenads, with his right arm raised; a panther crouches at his feet. The Maenads are clad in a transparent garment which leaves one breast bare: they dance in contrasted attitudes; the Maenad on the right hand brandishes a knife, the

Maenad on the left the hindquarters of a kid. With the disengaged hand, each holds an edge of flying drapery. Next is a youthful male figure carrying an inverted torch, his left hand resting on the shoulders of a Maenad turned towards him, who is clad in loose flowing garments. The type of the male figure is rather that of Dionysos than of a Satyr. The last group in the composition, which is almost entirely modern, consists of a Satyr brandishing a thyrsus in his right hand, and wearing a panther's skin, and a Maenad, whom he approaches, raising his left hand. She looks towards him, while running away from him. Below this frieze the vase is encircled by winged female figures decoratively treated, whose bodies terminate below in marine arabesques, and who hold out a patera in each hand. The ornaments of the mouth and handles have been imitated from a vase in bronze or other metal. Decorative work of the 2nd cent. A.D., based on traditions of the later Attic reliefs.—*Towneley Coll.*

Parian marble. Height, 3 feet $\frac{3}{4}$ inch. Restored: left arm, most of head, and amphora of Pan; face of Dionysos (?); the last group, except feet of both figures, and left arm of Satyr; foot of vase. Found by Gavin Hamilton at Mente Cagnolo, on the supposed site of the villa of Antoninus Pius, in 1773-4 (*Lansdowne House Catalogue*, p. 70; *Journ. of Hellen. Studies*, XXI., p. 313). *Mus. Marbles*, I., pl. 7; Ellis, *Town. Gall.*, II., pp. 210-212 (= Vaux, *Handbook*, p. 254); *Græco-Roman Guide*, II., No. 55; Wolters, No. 2119; Hauser, *Die Neu-Attischen Reliefs*, p. 105.

2501. Vase. On the body a Dionysiac scene in relief; round the neck branches of ivy. The handles terminate on the shoulder of the vase in swans' heads; and the form of the vase is borrowed from a type in bronze. The Dionysiac scene is bounded on the right by a Satyr to the right playing on the double flute; a panther's skin is flying from his shoulders. On the left is a Maenad brandishing

a thyrsus in her right hand, and moving rapidly to the left in an orgiastic attitude; her hair floats down her back; she wears a loose chiton which leaves the left breast bare. Between these two figures are two Satyrs, back to back. The one on the right is carrying a large crater on his shoulders; he is bearded. The one on the left, who is beardless, plays on the cymbals. Both raise one foot high from the ground, as if marking time to the music.

The only parts of this vase which are ancient are the Maenad and the Satyrs to right; also the legs and part of the left arm of the Satyr playing on the cymbals, the head of one of the swans, and about a quarter of the neck of the vase. Decorative work of the 2nd cent. A.D., based on traditions of the later Attic reliefs.—*Towneley Coll.*

Greek marble. Height, 2 feet 6 inches. Found by Gavin Hamilton at Lanuvium (*Town. 1st Inv.*; perhaps by error). *Mus. Marbles*, I., pl. 9; Ellis, *Town. Gall.*, II., pp. 215-7 (= Vaux, *Handbook*, pp. 256-7); Wolters, No. 2121; *Græco-Roman Guide*, II., No. 2; Baumeister, *Denkmäler*, II., p. 1931; Hauser, *Die Neu-Attischen Reliefs*, p. 105.

2502. (Plate XXIX.) Crater, with reliefs. The whole of this decorative vase is made up of many fragments, and there is no certain connexion between the body of the vase and its complex support, or between the support and the triangular base. Such a connexion, however, is not improbable.

The body of the vase has a (modern) overhanging rim, with egg-and-tongue moulding, and sprays of interlaced vine branches, with bunches of grapes, birds and insects.

Below is a frieze of Satyrs engaged with a vintage
(a) An old Satyr with shaggy legs climbs a rock, to right, supported by his club, and carrying a skin full of grapes on his shoulder, the paws of the skin knotted across his chin. Before him hangs an oinochoë, with

a Gorgoneion in relief on the body. (*b, c*) Two nude young Satyrs together support a rock, with which they are about to crush a basket of grapes placed on another rock between them. In front is a lizard, and on their right are two tragic masks suspended (modern). They are assisted by (*d, e*) two Satyrs, one young and the other old, who apply all their weight, one from above and the other from below, to a pole used as a lever to move the rock. Beyond this group is a (modern) tree having a syrinx and flute and a flute and pedum suspended from its branches, with a vine spray on the ground before it. The next group (almost entirely modern) consists of (*f*) a Satyr advancing to right, with bunches of grapes in the extended left hand and another bunch in the right hand by the side; and (*g*) a Satyr seated to left on a rock covered with a panther's skin, emptying grapes from a basket held in his hands into another basket on the ground. Between these figures is a (modern) pair of cymbals suspended. Between *g* and *a*, the Satyr first described, is a suspended basket, with a (modern) bird looking out from under the lid.

The lower part of the vase is fluted and united to the upper part by a cable moulding and a band of palmette ornaments. It is supported by a central palm stem and three legs, composed of half-length bearded Sileni issuing at the hips out of foliage, which unites them with lion's legs. In the intermediate spaces are projecting busts of young Satyrs, wreathed with ivy and wearing the nebris. A modern fluted member connects the vase with the base, which is approximately triangular, having three concave sides, with each apex truncated. On each of the three principal sides is a bull's head, and these are connected by heavy garlands of fruit tied with sashes. Above each garland is a large rosette. Work of the 2nd cent. A.D.

Marble. Height, 8 feet 11 inches; diameter of body of vase, 2 feet 4 inches. Restored: lip of vase, and a large part of the background of the body; (a) right leg, left foot, nose and mouth of Satyr, and rock; (b) right thigh and various patches; (c) left leg and left shoulder alone antique; (d) middle of body, with left hand and part of pole, together with feet and patch on shoulder, alone antique; (e) hands with pole restored; the tree is mainly modern; (f) head original, with part of right shoulder and body; (g) patch on shoulder and tail alone antique. Most of basket, with bird, modern. The substantial accuracy of the restoration, so far as regards the figures from a to e, is shown by a relief on a *puteal* in the National Museum at Naples (*Mus. Borbonico*, II., pl. 11; Müller-Wieseler, *Denkmaeler*, II., No. 475). The legs are much made up and restored, but the general arrangement seems to be justified. The base is in the same position as regards restoration. Two of the bulls' heads are ancient. Piranesi (*Vase Candelabri*, II., pls. 57-59; Young's ed., pls. 186-187) states that the vase was the property of a Mr. John Boyd in England, and was found at Hadrian's Villa at Tivoli, in 1769. Compare Gavin Hamilton's Letters on Sculptures from the Pantanello:—"Cav. Piranesi, a great number of Fragments of Vases." *Journ. of Hellen. Studies*, XXI., p. 310. Purchased of Mr. A. Johnston, 1868. *Græco-Roman Guide*, I., No. 134A.

2503. Large circular vase. The body is fluted and encircled with a laurel wreath; the lip is ornamented with the egg-and-tongue and bead mouldings; on each side is a twisted handle, terminating at its upper attachments in a pair of swans' heads and in foliage below. The foot is in the form of a column, with spreading base, resting on a square plinth. The lower part of this column is richly decorated with acanthus leaves and other floral ornaments.—Rome. Presented by Lord Western, 1838.

Italian marble. Height, 4 feet 8 inches; diameter, 3 feet 8 inches. Restored: one of the handles and the upper part of the support. *Mus. Marbles*, XI., pl. 52; *Græco-Roman Guide*, II., No. 62.

2504. Relief from the body of a marble vase. Dionysos and Ariadnè (?). Dionysos stands to the front, resting mainly on the right leg, with his left hand on the

shoulder of his companion. He is draped in a large mantle, of which a fold passes over his left shoulder, while the remainder passes behind his back and about his legs. The right hand must have been raised and supported by a thyrsus, of which a fragment remains below the elbow. The female figure is fully draped in tunic, mantle, and shoes. She holds a large lyre, on which she is playing with a plectrum. The hair is knotted above her head. On the right of the relief is the tail of an animal, probably belonging to a fawn-skin held by a Satyr.

Below are parts of four convex flutings of the vase. The group of Dionysos is a replica of that which occurs on a vase in the Louvre (from the Borghese collection) with a series of groups of a Dionysiac rout. The female figure is better interpreted as Ariadnè or a Bacchante than as a Muse, the Muses not being so closely associated with Dionysos.—*Hamilton Coll.*

Pentelic marble. Height, 1 foot 2 inches. *Græco-Roman Guide*, I., No. 140B; Hauser, *Die Neu-Attischen Reliefs*, 'p. 86. For the Borghese vase, see Clarac, II., pl. 131, No. 143.

2505. A bowl (patera or phialè) with fluted rim. Inside is sculptured, in low relief, a Maenad, dancing to the left, with head thrown back. She holds with both hands a small scarf over her head, and wears a long tunic girt at the waist. The bowl is encircled by a wreath of ivy and an ornament evidently meant to represent a necklace of pendants. Probably Graeco-Roman work of the 2nd cent. A.D.

Italian marble. Diameter, 1 foot $1\frac{5}{8}$ inches. Found at Hadrian's Villa, Tivoli. *Græco-Roman Guide*, II., No. 148.

2506. Fragment of a vase(?) with the head of a young Giant in relief. The head is thrown upwards and backwards, with the mouth open and the brows drawn up and arched,

to express agony. (Compare the young Giant who opposes Athenè, on the Pergamene frieze, and the "Dying Alexander.") The hair is in wild tresses about the face. The head is worked in the round, but is attached to a ground, which appears from the working of the back to be a part of a circular marble vase. The style is that of the Pergamene school.—*Trebezond*.

Parian marble. Height, $3\frac{1}{2}$ inches. Farnell, *Journ. of Hellen. Studies*, VII., p. 273.

- 2507.** Fragment of the rim of a rectangular basin (?). On the rim a frieze of marine subjects, namely a nude Nereid, to the right, recumbent on a sea-lioness, with left hand round its neck, and a nude Nereid to the left, recumbent on a sea-horse. In each case the legs are wanting. Below is a bead-and-reel moulding. Late work, slight and indistinct.

Marble. Height of relief, $5\frac{3}{4}$ inches ; width, $9\frac{1}{2}$ inches.

CANDELABRA.

- 2508.** Candelabrum. In each of the three sides of the base has been inserted a figure in relief, evidently borrowed from some other composition. (1) A winged Victory stands on tiptoe to the left, pouring a libation from a jug into a bowl. Her chiton falls in long folds and the composition has a formal character, which makes it almost certain that this figure has formed part of a group representing Victory pouring a libation to Apollo Musegetes (see vol. i., nos. 774, 775). (2) A bearded Satyr carries a wine-skin, askos, on his left shoulder to the left, and holds a pedum in his right hand. (3) The Maenad Agaùè moves to the right, with her head thrown

back in frenzy. She carries in her left hand the head of her son, Pentheus, whom she slew when under the influence of orgiastic passion, and has a sword in her right hand. This type is evidently akin to those of frenzied Maenads with torn limbs of kids in the later Attic reliefs (compare No. 2194).

The base of this candelabrum is mostly modern, the only ancient parts being the three reliefs. Of the rams' heads above the reliefs one only is antique. From these rises a floral stem mainly composed of acanthus leaves, surmounted by a vase from which issues a calyx, which seems to contain flames. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 4 feet $1\frac{1}{2}$ inches. The upper part was found in the villa of Antoninus Pius at Lanuvium. *Mus. Marbles*, I., pl. 5; Ellis, *Town. Gall.*, II., p. 79 (= Vaux, *Handbook*, p. 259); *Græco-Roman Guide*, II., No. 6; Baumeister, *Denkmaeler*, p. 1206, fig. 1398.

- 2509.** Triangular base of candelabrum, on each of the three sides of which is a Cupid flying through the air, and bearing, severally, the helmet, sheathed sword, and shield of Mars. At the corners of the base above the reliefs are rams' heads connected by rows of palmettes. Below, the busts of Sphinxes project from the angles, connected by floral scrolls. They terminate below in lions' claws. On the upper bed are a dowel-hole, socket, and setting line for a circular shaft. 1st cent. A.D.—*Towneley Coll.*

Marble. Height, 2 feet $7\frac{3}{4}$ inches. Restored: one entire Sphinx, heads of the other Sphinxes, one of the rams' heads, and part of the two other rams' heads. *Mus. Marbles*, I., pl. 6; Ellis, *Town. Gall.*, II., p. 81 (= Vaux, *Handbook*, p. 259); *Græco-Roman Guide*, II., No. 35; Wolters, No. 2136. There are several replicas of this composition in different museums. See Hauser, *Die Neu-Attischen Reliefs*, p. 110.

- 2510.** Triangular base of a candelabrum, supported at each angle by a lion's leg terminating above in acanthus

leaves. The three faces are ornamented with sculpture in relief within moulded frames, representing attributes of Apollo. In front is a tripod decorated with a wreath of laurel, the ends of which hang down. Each leg is in the form of a fluted pilaster with Corinthian capital, and lion's foot below, and there is a central fluted basin. On the second side is a Gryphon seated, his head turned back; on the third side is a raven turning its head back towards a laurel-tree.—*Towneley Coll.*

Italian marble. Height (with plinth), 2 feet 8 inches. Somewhat mended, and restored in the lower part. Bought from a house in the Via Condotti, Rome, 1773. *Mus. Marbles*, X., pl. 54, fig. 1; Ellis, *Town. Gall.*, II., p. 83; *Græco-Roman Guide*, II., No. 38.

2511. Triangular base of a candelabrum, with reliefs on the sides. On each face is a panel containing a festoon of fruit and flowers, the ends attached to two studs, from which long sashes also hang. Under one of these festoons is a stork pecking a laurel branch; on another side the same space is filled by a floral arabesque. On the third side a similar arabesque is combined with an oinochoè. Work of the beginning of the 1st cent. A.D.—*Towneley Coll.*

Marble. Height, 1 foot 2 inches; width of sides, 11 inches. *Mus. Marbles*, X., pl. 56, fig. 1; Ellis, *Town. Gall.*, II., p. 83; *Græco-Roman Guide*, II., No. 109.

2512. Circular base, with reliefs. Two lion-headed Gryphons stand, confronted, each with one paw raised; between them is a flaming candelabrum. On the opposite side are two similar lion-headed Gryphons, seated, with a candelabrum between them. Beaded and cable mouldings, above and below.—*Towneley Coll.*

Greek marble. Restored: upper and lower portions in rosso-antico. Height (of antique portion), $5\frac{1}{2}$ inches; diameter, 5 inches. *Synopsis* (1808), p. 103, No. 26; Ellis, *Town. Gall.*, II., p. 84.

2513. Cylindrical fluted base, for a candelabrum or tripod. On the upper surface are dowel-holes, for the attachment of three legs. Between them, a pattern of overlapping scales.—*Towneley Coll.*

Italian marble. Height, $11\frac{1}{4}$ inches ; diameter, 1 foot $\frac{1}{2}$ inch.

2514. Fluted base of a candelabrum. A circular fluted body springs from an octagonal base tapering to a small diameter, and again expands. It is bound at the narrowest part with a bead-and-reel band.

Marble. Restored: octagonal base and parts of flutings. Height, 1 foot $2\frac{3}{4}$ inches.

2515. Column or shaft, perhaps from a candelabrum or from the support of a vase ; round it in relief are four draped figures. One, probably Apollo, with long tunic, upper tunic, and mantle, is playing on the lyre and moving to the right, whilst the others follow as in a dance, with hands joined. They are fully draped, in the long chiton, with or without the diploïdion and mantle, the disposition being different in each case. The upper part of the relief is mutilated, and the heads are wanting. The types are derived from the later Attic reliefs.—*Elgin Coll.*

Greek marble. Height, 9 inches ; diameter, 5 inches. *Mus. Marbles*, IX., pl. 40, fig. 1 ; *Synopsis*, No. 337 (124) ; *Elgin Room Guide*, II., No. F. 11 ; Stephani, *Der Ausruhende Herakles*, p. 251, No. 4.

2516. Candelabrum stem. The lower part of the stem is surrounded by a Bacchanalian frieze of Satyrs and Maenads. The figures are: Satyr, rushing in frenzy to right, and a Maenad with thyrsus rushing to left. Between them on the ground is the mystic basket with fruits, phallus, etc. A draped Maenad in frenzy rushes to the right, with a tympanum and a coiled snake. A nude Satyr advances to right, with head turned back, and

carries a thyrsus and tympanum. Above the frieze is a decorative design in relief of birds among foliage. 2nd cent. A.D. (?).—*Temple Bequest*.

Marble. Height, 2 feet 2½ inches. This pillar formerly served as a support for a mosaic table. *Græco-Roman Guide*, II., No. LXX

CHAIRS.

2517. (Fig. 65.) Chair, such as was used in the ancient baths. In the centre of the seat is a perforation in the form of an extended horseshoe, which served to admit hot vapour from below or to carry off warm water thrown over the bather. The chair is in the form of the body of a chariot; on each side a wheel is sculptured. — *Towneley Coll.*

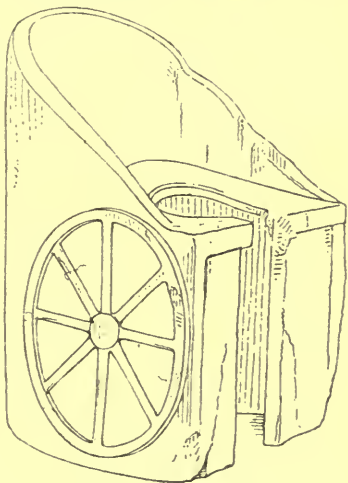


Fig. 65. No. 2517.

Pavonazzo (?) marble.

Height, 2 feet 5½ inches. Restored: part of wheel on right side and part of the front. Found in the part of the Baths of Caracalla

formerly belonging to the Jesuits, and brought to England by Lyde Brown. Ellis, *Town. Gall.*, II., p. 308; *Græco-Roman Guide*, II., No. 121. Another *sella balnearis* from the Baths of Caracalla is engraved, Rich's *Dict. of Antiquities*, s. v. *Sella*.

2518. Decorative relief, probably from the side of a chair. The relief is in two tiers. In the centre is a floral scroll, springing from a lotus and acanthus ornament. In the

lower tier, a nude winged Eros stands on an acanthus, holding the tendrils; on each side are spiral scrolls. On the right of the upper tier is a pilaster, and above a moulding. On the right of the lower tier is the recurved wing of a Sphinx, which terminated the arm of the chair. Fine Hellenistic work.—*Lesbos. Strangford Coll.*

Parian marble. Height, 11 inches; width, 1 foot $2\frac{1}{2}$ inches. Conze, *Reise auf Lesbos*, p. 10; pl. 17a; *Arch. Zeit.*, 1864, p. 165*.

2519. Support of a seat (?). A fragment of marble, in the shape of a console, having at the side a volute, a half palmette and a tendril. The amount of projection seems too great for an architectural member, and it is therefore more likely that the fragment is part of the support of a seat or a table.—*Ephesus.*

Parian marble. Height, 1 foot 1 inch. From the excavations of J. T. Wood, 1872.

PARTS OF TABLES.

2520. Table-leg (Trapezophoron), in the form of a standing female figure, who supports a vase on her left hand, beside her head. Her hair, which is bound with a diadem, is brought down on each side of the head, and falls on the shoulders and down the back. She wears a long chiton with sleeves, a diploëdion, and shoes. She has an oinochoë in the right hand, which is by the side. The figure is composed as a square shaft, almost terminal in form.

It appears from Cicero (*Ep. ad Fam.* vii. 23) that *trapezophora*, such perhaps as this or the following examples, were among the works of art which he and his friends collected.—*Temple Bequest.*

Italian marble. Height, 2 feet $11\frac{1}{2}$ inches. Restored: top of vase, capital which figure supports, and base. Reinach, *Répertoire de la Statuaire*, II., p. 425, fig. 11.

- 2521.** Upper part of a table support (Trapezophoron). A nude Satyr (broken off at the waist) stands in front of the shaft, bearing a stag on his shoulders. He is bearded, with Satyr's ears, and with horns on the forehead. He wears an ivy wreath, with a central rosette. The head and legs of the stag are wanting, but its horns remain on the spreading cap of the trapezophoron, on which is also a bunch of grapes in relief. Late and rough work.

Greek marble. Height, 1 foot $4\frac{1}{2}$ inches.

- 2522.** Upper part of a table support (Trapezophoron). In front of the shaft is a head of young Dionysos, worked in the round, wearing ivy wreath and berries. The shaft is broken off at the level of his chin. Above, it spreads out to a small rectangular cap, having a central dowel-hole.—*Ephesus*.

Parian marble. Height, $12\frac{1}{2}$ inches. Excavated by J. T. Wood.

- 2523.** Table-leg (Trapezophoron). The upper part is in the form of a winged Eros, embracing a cock. The hair is gathered in a knot above the head, and falls in ringlets at the side. The head of the cock is lost. Above is the shaft of the table-leg. Below, it terminates in a lion's leg, which is connected with the Eros by acanthus foliage.

Marble. Height, 3 feet. Of doubtful authenticity.

- 2524.** Table-leg (Trapezophoron), consisting of a lion's head and foot, connected by foliage.

Marble. Height, 3 feet $\frac{1}{2}$ inch. Restored: capital of the support and part of the paw.

- 2525.** Table-leg (Trapezophoron), in the form of a seated pantheress, supporting a small circular mosaic table (modern).—*Temple Bequest*.

Marble. Height (without plinth), 2 feet $2\frac{1}{2}$ inches. Restored: all four legs of pantheress. *Græco-Roman Guide*, II., No. 119.

2526. Table-leg (Trapezophoron), formed by a combination of the head and leg of a panther. The mouth is open. The eyes, of which the empty sockets remain, have probably been made of vitreous paste.—*Towneley Coll.*

Red porphyry. Height, 2 feet 8 inches. Restored: plinth, and bracket above head. The head was found in the Roman Forum under the Palatine in 1772. The foot had been found many years before, in an unknown locality. *Mus. Marbles*, III., pl. 8; Ellis, *Town. Gall.*, II., p. 92; *Græco-Roman Guide*, II., No. 147.

2527. Table-leg (Trapezophoron), in the form of a panther's head, and panther's leg with claws, the two parts being connected by an acanthus. The support of the table rises immediately behind the panther's head.—*Temple Bequest.*

Parian marble. Height, 2 feet 9 inches. Restored: upper part, claws, and muzzle. Incorporated in a modern table.

2528. Table-leg (Trapezophoron), nearly similar to the preceding, and similarly restored.—*Temple Bequest.*

Marble. Height of ancient part, 2 feet 9 inches.

2529. Table-leg (Trapezophoron), formed by a combination of a panther's head and leg. The junction of the two is masked by acanthus leaves, bending outwards. The bracket for the support of the table is attached to the back of the panther's head, where it issues from smaller acanthus leaves.—*Towneley Coll.*

Italian marble, veined red and yellow. Height, 2 feet $2\frac{1}{2}$ inches. Restored: greater part of panther's leg, and bracket. *Mus. Marbles*, III., pl. 3; *Græco-Roman Guide*, II., No. 108.

2530. Table-leg (Trapezophoron). The lower part is a lion's hind leg as far as the hough joint, above which the limb terminates in leaves, out of which issues a lion's head. This ornamental support is attached to a pilaster, the capital of which surmounts the lion's head.—*Towneley Coll.*

Marble. Height, 3 feet 5 inches. Restored: the lower part and capital. *Mus. Marbles*, I., pl. 3; *Ellis, Town. Gall.*, II., p. 89; *Græco-Roman Guide*, II., No. 14; *Wolters*, No. 2153.

- 2531.** The upper part of the support of a table (Trapezophoron), sculptured in the form of a lion's head with goat's horns, behind which is a bracket. This head issues from a sort of calyx composed of broad leaves bending over. The addition of the goat's horns makes it probable that the head is intended for that of a Lion-Gryphon, a compound conception, somewhat different from the true Gryphon, which has an eagle's head. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 1 foot 7 inches. Restored: foliage, nose, left upper lip, right ear, and nearly all the horns; upper part of bracket. Found in 1769 by Gavin Hamilton in the Pantanello, on the site of Hadrian's Villa at Tivoli. *Mus. Marbles*, I., pl. 13; *Ellis, Town. Gall.*, II., p. 91; *Græco-Roman Guide*, II., No. 10; *Wolters*, No. 2155. For the Lion-Gryphon, see *Roscher, Lexikon*, I., p. 1775.

- 2532.** Rectangular table-leg (or Trapezophoron). On each side is a sunk panel with reliefs, namely on the front side a floral and acanthus scroll, and on each of the other sides a conventional plant.—*Temple Bequest.*

Marble. Height, 3 feet. Restored: capital and base.

- 2533.** Portion of a square Trapezophoron. The ornament consists of a band of rosettes and a band of a degraded lotus pattern, separated by an astragalos moulding.

Italian marble. Height, $11\frac{1}{4}$ inches.

- 2534.** Supporting bracket, in the form of a head of a young Satyr, smiling, and wearing a wreath of ivy leaves and berries. On the top is a dowel hole, with remains of a metal rivet. The work is rough and hasty.—*Unidos.*

Marble. Height, 8 inches. Obtained by C. T. Newton, 1859.

FOUNTAINS, ETC.

2535. (Fig. 66.) Circular base of a fountain. In the centre is a hollow basin, pierced to receive the supply pipe. Round the base, at equal distances, are sculptured the following figures in low relief: (1) A Maenad, mounting a rocky steep to the right, with thyrsus in right hand and a cymbal in the advanced left hand. She wears the split chiton, open on the right side. (2) Aegipan, carrying a term of Priapus. (3) Aegipan, moving to the left, carrying in his left hand a diota. (4) A Satyr, running to the left, with thyrsus over his right shoulder, and a mantle on his left arm. In the spaces between these figures the base is scalloped inward, so as to form four concave niches, within which are,



(1)



(4)



(2)

(3)

Fig. 66. No. 2535.

flights of steps. — *Presented by Charles Townley, Esq., 1786.*

Parian marble. Height, $11\frac{3}{4}$ inches. Restored: part of the pedestal and small portions of figs. 1 and 4. Ellis, *Town. Gall.*, II., p. 74; *Græco-Roman Guide*, II., No. 61.

2536. (Fig. 67.) Base of a fountain. Within an oblong basin is a truncated pyramid. The middle of each face is cut with overlapping bands, like a roof; above each slope is a scallop shell. Each angle is cut away so as to form a concave niche, in which is set a dog's head, below which is a scallop shell. In the centre of the top a hole is cut for the pipe which conveyed the water; this hole is encircled by a sinking, which received the marble stem

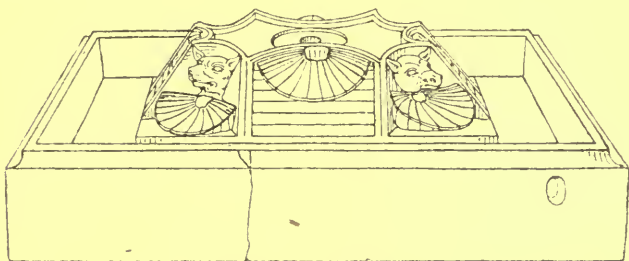


Fig. 67. No. 2536.

in which the pipe was encased. In the side of the basin is a hole to let the water escape.—*Presented by Charles Townley, Esq.*, 1786.

Italian marble. Length, 2 feet $5\frac{1}{2}$ inches; width, 2 feet. Restored: noses of three of the dogs and small portions of the outer basin. Ellis, *Town. Gall.*, II., p. 75; *Græco-Roman Guide*, II., No. 45.

2537. Basin of a fountain. A round basin, with slightly spiral flutings, is set in a square border. In the centre of the basin is an aperture for a pipe, surrounded by acanthus leaves bending back. The square border is also fluted, and has an egg-and-tongue moulding along the lip. At each corner is a rosette in relief. Outside the basin a handle, of which the form is borrowed from

metallic vases, is placed on each of the four sides of the border.—*Temple Bequest.*

Italian marble. Height (including pedestal), 3 feet $2\frac{3}{4}$ inches.

Restored: the spirally fluted stem with pedestal, and one corner of the square border. *Græco-Roman Guide*, II., No. 106.

2538. Fountain, formed by a shaft of marble, enriched with foliage from its base to its apex. This foliage is of three kinds, each issuing from a sort of calyx of broad leaves, so as to divide the shaft into three sections, which diminish in height from the base upwards. The lowest division is ornamented with olive branches, the second with ivy branches, and the third with the leaves and flowers of some unknown plant. Round the middle division is twined a serpent, through whose mouth the water issued from a pipe, part of which still remains. The water was supplied by a pipe which entered by a perforation in the back of the pillar. The fountain probably stood in the middle of a basin. It now stands on a square base, with a moulded panel on each side. 2nd cent. A.D. (?).—*Towneley Coll.*

Italian marble. Height, 5 feet $10\frac{1}{2}$ inches; diameter, $6\frac{1}{2}$ inches.

Restored: a small portion of the apex. Found in 1776 by Nicolo la Picola, about five miles from Tivoli, near the road to Praeneste. Dallaway, p. 325; *Mus. Marbles*, I., pl. 10; Ellis, *Town. Gall.*, II., p. 74; *Græco-Roman Guide*, II., No. 4.

2539. Pillar or stem of a fountain, resting on a square base. The pillar is divided by bands into four compartments, ornamented with foliage sculptured in low relief. In the two lower divisions the surface of the pillar is covered with leaves formally arranged in overlapping rows, with clusters of berries between each pair; in the two upper divisions branches are turned round the pillar less formally.—*Temple Bequest.*

Marble. Height, 4 feet 8 inches. Restored: capital and foot
Græco-Roman Guide, II., No. 113.

2540. Fountain, in form of a boy, *mingens*. He stands to the front with legs wide apart. He wears a small tunic, which leaves the left shoulder bare. It is fastened on the right shoulder with a circular brooch and girt with a narrow band. The left hand holds the edge of the tunic, resting on the left thigh. The legs below the knees are wanting. The head is ancient, but a piece of the neck is modern, so the head need not belong. The water supply was brought up between the legs, and thence by a tube to the front.—*Temple Bequest*.

Marble. Height, 1 foot 6 inches. Restored: nose, and piece in neck.

2541. Well-head (puteal). Round the puteal are groups in relief of an indecent character. (1) Heraeles, wearing a woman's robe and cap, seizes Omphalè by the arms. The lion's skin which she has been wearing falls to the ground. On the left is a vase covered with drapery; on the right Eros is flying; he holds a sceptre. (2) A female figure, and a bearded figure of the type of Heraeles, stand, struggling with interlaced arms. The male figure wears a large skin knotted under the chin. (3) A female figure tries to escape from a young Satyr. He seizes her drapery with his right hand. He wears a nebris knotted under the chin, and carries a wineskin on his left shoulder. (4) A bearded Satyr, seated on a rock under a pine-tree, seizes the left arm of a hermaphroditic youth, who tries to escape. The youth holds a double pipe. There are mouldings above and below. 1st-2nd cent. A.D. (?).—*Capri. Towneley Coll.*

Greek marble. Height, 2 feet 8½ inches: diameter, 2 feet 7 inches.

Restored: in group 2, left arm and left knee of man, right arm of woman; in group 4, right knee of Satyr. The puteal has been much used, as is shown by the marks worn by ropes. Purchased in 1772 from the Colombrano Palace, at Naples. Dallaway, p. 334; Ellis, *Town. Gall.*, II., p. 27.

2542. Bath. The ends are rounded, the upper edge is recurved, and two rings, in imitation of handles, are sculptured on each side; in the centre of each ring an ivy leaf.—*Towneley Coll.*

Green basalt. Length, 6 feet 2 inches; width, 2 feet 9 inches; depth to bottom of interior, 1 foot 7½ inches. Bequeathed by Queen Christina of Sweden to the Museum of the Duke of Odescalchi, from whose heir, the Duke of Bracciano, it was purchased in 1776. Ellis, *Town. Gall.*, II., p. 312; *Græco-Roman Guide*, II., No. 122.

2543. Oblong rectangular basin of dark granite. The bottom is curved, and the two legs which support it are made of separate pieces of granite.—*Towneley Coll.*

Height, 2 feet 10 inches; length, 3 feet 7¾ inches. The lower parts of the legs, which are made of variegated marble, appear to be modern. Formerly in the collection of Christina, Queen of Sweden. Purchased from the Duke of Bracciano, in 1776 (cf. No. 2542). Ellis, *Town. Gall.*, II., p. 312. *Græco-Roman Guide*, II., No. 74.

SUNDIALS.

2544. Sun-dial, with four inscribed surfaces, arranged in the form , so as to indicate the time to a spectator to the South, and also, before noon, to one at the East, and after noon to one at the West. The two external faces are duplicates of the two faces respectively parallel to them in the middle. At the back are two sunk panels, with a chariot wheel in relief in each.

ΦΑΙΔΡΟΣ ΖΩΙΛΟΥ
ΠΑΙΑΝΙΕΥΣ ΕΠΟΙΕΙ

Φαῖδρος Ζωίλου Παιανιεύς ἐποίη[ε].

Inscribed with the name of Phaidros, son of Zoilos.

A certain Phaidros, son of Zoilos, an archon, known from another inscription to have built the latest stage of the theatre of Dionysos at Athens about the year 300 A.D., was probably the same person, although the formula here employed (*ἐποίησε*) seems more applicable to the maker of the dial than to a donor or dedicator.—*Athens. Elgin Coll.*

Pentelic marble. Height, 1 foot 8 inches; width, 3 feet 3 inches. Spon, *Voyage*, III., 2, p. 176. The dial was in Spon's time in the church of Panagia Gorgopiko. Visconti, *Memoirs on the Sculptures in the Collection of the Earl of Elgin* (1816), p. 101 (with an astronomical commentary by Delambre); *Mus. Marbles*, IX., pl. 43, fig. 1; Mansell, No. 1337; Brunn, *Gesch. d. Griech. Künstler*, I., p. 557; Ellis, *Elgin Marbles*, II., p. 110; *Greek Inscriptions in Brit. Mus.*, No. LXXII.; *C.I.G.*, 522; *Inscriptiones Graecae*, III., 427; Loewy, *Inchriften Griech. Bildhauer*, No. 450.

2545. (Fig. 68.) Sun-dial, in the form of about the sixth part of a hollow sphere, supported on two lions' heads, which spring from lions' feet. The concave surface is graduated into twelve hour spaces, and there are remains of the attachment of the gnomon.

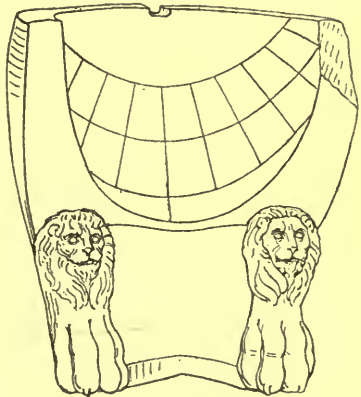


Fig. 68. No. 2545.

Marble. Height, 1 foot 9 inches; width of upper part, 1 foot 7 inches. Purchased, 1821. Ellis, *Town. Gall.*, II., p. 310; *Græco-Roman Guide*, II., No. 57.

2546. Sun-dial with two oblong plane surfaces, each divided into twelve hour spaces of 15° , radiating in a semi-circle from the gnomon, which was of bronze, and is now

missing. On the right and left edges are graduated scales, at the upper end of which are traces of gnomons.

The surface of the dial is inclined at 57° to the horizontal plane.—*Presented by the Rev. G. Chester*, 1884.

Parian marble. Height, $11\frac{1}{2}$ inches.

2547. Sun-dial, in the form of the eighth part of a hollow sphere, graduated with twelve hour spaces on the concave surface. The lead remains, with which the gnomon was attached.—*From Civit  Lavinia. Presented by Lord Savile, G.C.B.*, 1893.

Limestone. Height, $9\frac{1}{4}$ inches; width, $11\frac{1}{4}$ inches.

2548. Small Sun-dial, in the form of a quarter of a hollow sphere, supported by a circular base. The hour lines are marked on the concave surface. The gnomon is wanting, and the corners are injured.

Parian marble. Height, $7\frac{1}{4}$ inches; width, $8\frac{1}{2}$ inches. *Græco-Roman Guide*, II., No. 146.

ARCHITECTURAL FRAGMENTS.

*The Doric Order.**

2560. Drum of a Doric column, with sixteen flutings.—*Presented by Miss Beaumont*, 1887.

Pentelic (?) marble. Height, 2 feet $\frac{1}{2}$ inch; diameter, 2 feet 8 inches. Probably brought from Greece by the second Earl Spencer. Michaelis, *Ancient Marbles in Great Britain*, p. 716.

2561. Capital of a Doric column, with abacus, echinus, and beginning of the fluting. There are twenty flutings.

* See also No. 2734.

Inscribed on the abacus Ἐπὶ ἐπιμελήτου Δε[ξίου?] Διονυσίου τοῦ Διονυσίου Παταέως.

Marble, much discoloured; diameter, 1 foot 10 inches.

2562. Fragment of Doric entablature. It consists of the greater part of a set of triglyphs, and a part of the adjoining metope which was not sculptured. On the upper bed ϕ is rudely cut. This was a part of the Roman Doric portico which surrounded the temple of Artemis at Ephesus.

Parian marble. Height, 1 foot 6 inches; width, 2 feet 9 inches.

From J. T. Wood's excavations at Ephesus.

2563. Fragment of relief, perhaps from a metope, with part of a scene of a gigantomachia. Zeus (?) nude, except for a piece of drapery about his arms, holds with the left hand the hair of a fallen giant wearing an exomis, on whom he treads with his left foot, while his right arm is raised to strike. Both heads are mutilated; that of the giant has long hair and a taenia.—*Elgin Coll.*

Parian marble. Height, 2 feet $5\frac{1}{2}$ inches; width, 2 feet $10\frac{1}{2}$ inches.

Mus. Marbles, IX., pl. 39, fig. 1; Ellis, *Elgin Marbles*, II., p. 129; ("Hercules and Diomed"); *Synopsis* (1817), No. 166.

*The Ionic Order.**

- 2564, 2565. Two Ionic columns, fluted and partially reeded, with bases and capitals. Roman period.

These columns were removed by Lord Elgin from a wall attached to the church of the Monastery of Daphnè, on the road from Athens to Eleusis. They were not exactly in their original position, but appeared to have been derived from a building of uncertain character, which occupied the same site. It is commonly identified with a

* See also No. 2735.

temple of Apollo mentioned by Pausanias (i., 37, 6).—*Elgin Coll.*

Pentelic marble. Heights, 15 feet $\frac{1}{2}$ inch and 14 feet 10 inches. Stuart (2nd ed.), III., p. 31, note c; Dodwell, *Tour*, II., p. 169; *Uned. Antiqs. of Attica*, p. 4; Leake, *Athens and Demi of Attica*, II., p. 145; Milchhöfer, *Karten von Attika*, II., p. 47; Hitzig and Bluemner, *Pausanias*, I., p. 353; Frazer, *Pausanias*, II., p. 496.

2566. Ionic capital, similar to the preceding, but in bad condition.—*From the Monastery of Daphnè* (See No. 2564). *Elgin Coll.*

Marble. Width, 2 feet 7 inches. *Synopsis*, No. 133 (A. 44).

2567. Ionic capital, of rough workmanship. Much worn.

Marble. Width, 2 feet 8 inches.

2568. Ionic capital, of rough and unfinished work, having a large torus moulding round the top of the shaft, in the same piece with the cap.

Marble. Width, 2 feet $8\frac{1}{2}$ inches.

2569. Upper drum of a fluted Ionic column.—*Daphnè* (?).

Pentelic marble. Height, 4 feet $10\frac{1}{2}$ inches; diameter, 1 foot 7 inches.

2570. Two slabs of the frieze of the temple of Dionysos at Teos, containing parts of a Bacchanalian and Centaur composition. The subjects, beginning on the left, are, on the first slab: a woman standing, fully draped in tunic, mantle, and shoes, holding a shallow basket of fruit; a Centaur, galloping to left, with right hand raised, and a cantharos in left hand; on his back is a youth wearing a mantle; a female Centaur, galloping to left, with the remains of a lyre (?) in her hands, and a nude boy riding on her back. A considerable part of the top of this slab is wanting. On the second slab are: a Centaur standing

to left, holding a large amphora on his shoulder; a woman, with long hair, and a long robe, beating a pair of cymbals, with head thrown back; a young Centaur holding a bowl (?) above a large crater on a stand. On his back is a nude youth, leaning back, and playing the double pipes. Along the upper margin is a roughly executed egg-and-tongue moulding. The second slab is hewn out, but quite unfinished.

The temple of Dionysos at Teos was ascribed by Hirschfeld, on historical grounds, to the period between 250 and 150 B.C., but Pullan is perhaps more correct in inferring, from the rough character of the sculpture and architecture, that it was rebuilt in Roman times.—*Presented by the Society of Dilettanti*.

Parian marble. Height, 2 feet 2 inches; length, of first slab, 4 feet 1 inch; of second slab, 3 feet 9½ inches. Excavated by R. P. Pullan. Pullan, *Antiquities of Ionia*, IV., p. 38; pl. 25 (only roughly suggests the second slab). For the remainder of the frieze, which is now in the garden of the Old Konak at Smyrna, see Hirschfeld, *Arch. Zeit.*, 1875, p. 28; pl. 5, and *Hilfstaf.*; Arndt-Amelung, *Einzelverkauf*, Nos. 1345-1348.

The Corinthian Order.

- 2571.** Fragment of the capital of a Corinthian column, with long straight leaves alternately ribbed and not ribbed, springing from a course of acanthus leaves.—*Elgin Coll.*

Pentelic marble. Height, 1 foot 4 inches. *Synopsis*, No. 268 (102); Ellis, *Elgin Marbles*, II., p. 169. This capital is perhaps derived from the Tower of the Winds (compare No. 447; Stuart, I., chap. iii., pl. 7). Similar caps are also found in the Theatre of Dionysos, at Athens. Durm, *Handbuch der Architektur*, II., 1, p. 285.

- 2572.** Upper part of a small Corinthian capital, with angle volutes and small central volutes, springing from acanthus leaves. Roughly finished work.

Limestone. Height, 11 inches; width of abacus, 16½ inches.

2573. Corinthian capital. Below are two rows of acanthus leaves. Above, the angle volutes and small central volutes issue from acanthus leaves. There is a small acanthus in the middle of the abacus. 3rd cent. A.D. (?).—*Delos. Presented by J. Scott Tucker, Esq., R.N., 1851.*

Parian marble. Height, 1 foot $11\frac{1}{2}$ inches; lowest diameter, 1 foot 6 inches. Mansell, No. 1347.

2574. Corinthian capital, much mutilated, with small volutes, and a double row of acanthus leaves.—*Presented by J. Scott Tucker, Esq., R.N., 1851.*

Marble. Height, 1 foot 5 inches; lowest diameter, 1 foot.

2575. Corinthian capital. Below are two rows of acanthus leaves. Above, small angle volutes issue from acanthus leaves. An iron dowel remains in the upper bed, in which Γ is inscribed. The work is rough and late.—*Elgin Coll.*

Parian marble. Height, 1 foot 8 inches; lowest diameter, 1 foot $2\frac{1}{2}$ inches. *Synopsis*, No. 233 (308*); Ellis, *Elgin Marbles*, II., p. 169.

2576. Corinthian capital. Below are two rows of acanthus leaves. Above, angle volutes and central volutes spring from acanthus stems. In the middle of the abacus is either a rosette or acanthus leaf. Rough and late work.—*Carthage. Presented by J. Scott Tucker, Esq., R.N.*

Marble. Height, 2 feet $4\frac{1}{2}$ inches; lowest diameter, 1 foot $10\frac{1}{2}$ inches.

2577. Lower part of a Corinthian capital, with florid acanthus leaves.—*Presented by F. W. Kirby, Esq.*

Greek marble. Height, 1 foot 6 inches; lowest diameter, 2 feet.

2578. Small Corinthian capital, with acanthus leaves, surmounted by volutes. The top has been hollowed out,

for later use as a basin. 4th-5th cent. A.D. (?).—*Blayds Coll.*

Limestone. Height, 1 foot $3\frac{1}{4}$ inches; lowest diameter, $9\frac{1}{2}$ inches.
Bought, 1849.

2579. Corinthian capital, of a late period, with small volutes, and florid acanthus leaves, roughly executed.

Marble. Height, 1 foot 3 inches.

2580. Small Corinthian capital, of late and rough work, with very rude acanthus leaves and volutes.—*Ephesus.*

Marble. Height, $8\frac{3}{4}$ inches. From J. T. Wood's excavations.

2581. Capital of a Corinthian pilaster. Between the volutes, which spring from acanthus leaves, is an eagle standing on a thunderbolt. 3rd cent. A.D. (?).

Height, 1 foot 6 inches; width, 2 feet. Restored: right side. *Græco-Roman Guide*, II., No. 85.

2582. Capital of a Corinthian pilaster, similar to No. 2581, *ante*. 3rd cent. A.D. (?).

Height, 1 foot 6 inches; width, 2 feet $4\frac{1}{2}$ inches. Restored: upper angles. *Græco-Roman Guide*, II., No. 88.

2583. Pilaster capital of late Corinthian style. Two volutes, and a conventional plant, with quatrefoil flowers, spring from acanthus leaves, and an egg-and-tongue moulding. The right side is cut away. 3rd-4th cent. A.D. (?).—*Carthage.*

Marble. Height, 1 foot 1 inch; width, 1 foot 1 inch. Excavated by Dr. N. Davis, 1857.

2584. Pilaster capital of late Corinthian style. Two volutes, and a plant, floridly treated, spring from acanthus leaves, and an egg-and-tongue moulding. The left side is cut away. 3rd-4th cent. A.D. (?).—*Carthage.*

Marble. Height, $11\frac{3}{4}$ inches; width, 1 foot $\frac{3}{4}$ inch. Excavated by Dr. N. Davis, 1857.

2585. Pilaster capital of late Corinthian style, with acanthus leaves, above which are flutings, egg-and-tongue mouldings and volutes. Above, in the centre, is a rosette. 4th cent. A.D. (?).

Greek marble. Height, 11 inches; width, 1 foot $\frac{1}{2}$ inch.

- 2586-2588. Fragments of pilasters. The complete pilaster was decorated with two cornucopias, connected by a festoon of fruit and flowers. Between them is a conventional plant springing from acanthus leaves. Acanthus leaves also rise at the outer lower angles. The three fragments belong to two pilasters, at least. They consist of (a) left side, (b) right side, (c) upper part of left side and centre. 2nd-3rd cent. A.D. (?).

Giallo-antico marble (?). (a) $14\frac{1}{2}$ inches high, 6 inches wide; (b) $9\frac{1}{2}$ inches high, $14\frac{1}{2}$ inches wide; (c) 14 inches high, 1 foot wide.

2589. Pilaster cap of a late period. Intertwined acanthus branches spring from a row of acanthus leaves. Above are small sprays of ivy.

Limestone. Height, 1 foot 5 inches; width, 2 feet.

- 2590-2595. Six Corinthian pilaster capitals, from the upper internal order of the Pantheon at Rome. Above acanthus leaves are two S-shaped volutes, with a rosette in each spiral. Between them is a conventional central flower between two half palmettes. Probably of the middle of the 2nd cent. A.D.—*Towneley Coll.*

Variegated marble, with several repairs. Height, 1 foot 6 inches; width, 1 foot $8\frac{1}{2}$ inches. The present stucco decorations of the Pantheon were substituted for the original order, by Posi, in 1747, and the old capitals were dispersed. Piranesi (ed. Young), pl. 80. Anderson and Spiers, *Architecture of Greece and Rome*, p. 188.

2596. Pilaster capital. A central flower springs from the

middle of degraded palmettes. On each side of it is a dolphin.—*Temple Bequest.*

Rosso-antico marble. Height, $5\frac{7}{8}$ inches.

2597. Fragment of pilaster capital, with a pattern of palmettes and stems which probably terminated in small volutes.—*Temple Bequest.*

Pale yellow marble, with worn surface. Height, 6 inches; width, $6\frac{1}{2}$ inches.

2598. Left-hand angle of a pilaster, ornamented with a Lesbian cymation; a plain vertical member; an egg-and-dart moulding, with an angle palmette; a bead-and-reel moulding, a row of vertical flutings, and acanthus leaves.

Marble. Height, 1 foot $4\frac{1}{4}$ inches; width, 1 foot.

The Composite and Miscellaneous Orders.

2600. Face of a composite capital. At each angle, in place of volutes, is a ram's head. These are connected by a wreath of oak-leaves and acorns. In the middle is a male head wreathed with ivy. Below are long fillets hanging from the rams' heads, and portions of rosettes. The lower part of the cap was in a separate piece.

Marble. Height, 1 foot 5 inches; width, 3 feet 2 inches. Compare Nos. 2601, 2602.

2601. Face of a composite capital, similar to the preceding. The left side (with the left-hand ram's head) is wanting.

Marble. Height, 1 foot 7 inches; width, 2 feet 5 inches.

2602. Face of a composite capital, with rams' heads at the angles, in place of volutes. Between them are a scroll of foliage and of egg-and-tongue and bead-and-reel mouldings. The capital is similar to the two preceding numbers, but

has foliage instead of the central head, and mouldings instead of the oak wreath.

Marble. Height, $11\frac{1}{2}$ inches; width, 2 feet 8 inches.

2603. Fragment of a sculptured pier (?). On the front face is a large fluted stem, and a flower; beside it, the upper part of a female figure, to the front. She wears a tunic which leaves the right breast bare. The right arm was extended to the right. The face is lost. On the return face is part of a male figure similarly draped. The piece is broken on all sides, but has remains of the upper and lower beds. The work is rough and unfinished. 2nd-3rd cent. A.D. (?).—*Ephesus*.

Marble. Height, 1 foot 8 inches; width of front, 3 feet 4 inches.
From J. T. Wood's excavations, 1874.

2604. Capital of a quasi-Egyptian order, with long palm leaves, slightly spreading outwards. Above and below are simple torus mouldings. Immediately below the base of the palm leaves is an incised zigzag line.—*From Politis-Chrysokhou, Cyprus. Presented by the Cyprus Exploration Fund, 1890.*

Limestone. Height, 1 foot $9\frac{1}{4}$ inches; upper diameter, $11\frac{1}{4}$ inches.
Found in a tomb, which contained Cypriote pottery, red-figured aski, and plain glazed ware. *Journ. of Hellen. Studies*, XI., p. 28, fig. 4.

2605. Fragment of a small bull-capital. The fore-part of a kneeling bull emerges from the capital, and supports the abacus.—*Temple Bequest*.

Greek marble. From back to front, $6\frac{1}{4}$ inches. For the use of the bull as an architectural member, cf. Vol. II., No. 1510.

2606. Decorative pilaster, consisting of a cap, shaft, and base. The cap consists of volutes and acanthus leaves. The shaft has a panel containing a conventionalised plant,

springing from a two-handled vase, and supporting a flaming candelabrum.

The base consists of plain mouldings. 1st-2nd cent. A.D. (?).—*Temple Bequest*.

Italian marble. Height, 3 feet 9 inches. Restored: upper part of cap.

2607. Shaft of a Roman pilaster, with a panel containing a highly conventionalised plant, springing from a two-handled vase, supported by a slender candelabrum, and itself supporting a flaming vessel. The style of decoration is similar to that of No. 2606, but it is considerably larger and bolder.—*Temple Bequest*.

Parian marble. Height, 4 feet $\frac{1}{2}$ inch. Restored: upper moulding.

2608. Console, which has perhaps served to support the cornice of a doorway, or may have served to mask the keystone of a triumphal arch. It is formed by an enriched double volute, the lower spiral of which serves as a base, on which stands a figure of Victory, attached by the wings to the upper volute. This figure wears a long chiton and diploidion, and holds up her skirt with her right hand. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Height, 3 feet $\frac{1}{2}$ inch. Restored: left hand, which formerly held a wreath, and left forearm of Victory. The richly decorated shaft, with plinth and capital, to which the console was formerly attached, has been removed. Found near Frascati. *Mus. Marbles*, I., pl. 15; Ellis, *Town. Gall.*, II., p. 86 (= Vaux, *Handbook*, p. 260); Clarac, IV., pl. 639, No. 1445A; Wolters, No. 2200; *Græco-Roman Guide*, II., No. 86.

2609. Console, decorated with palmettes in relief.

Marble. Height, 1 foot $1\frac{3}{4}$ inches. Restored: part of lower volute.

2610. Corbel (?). A corbel-formed stone, seemingly shaped in the form of a bird (of which the head is wanting)

supporting a basin, of which a small part alone remains. On each side is a conventionally treated wing (?), and on the upper surface are palmettes.—*From the Temenos of Demeter, Cnidos.*

Limestone. Length, 1 foot 6 inches. The basin was about $7\frac{1}{2}$ inches in radius. Newton, *Hist. Disc.*, pl. 58, figs. 16, 17; II., p. 407.

2611. Corbel supporting the base of a column. On each side are acanthus scrolls, and in front two seated Gryphons, turned outwards, and looking inwards; the whole is bordered by a degraded Lesbian cymation. Beneath are three spreading leaves. Above the corbel is the circular base of a column. The left lower corner has been cut out, as if for a repair.

The place from which the corbel was obtained is unknown. A similar member (but without the Gryphons) occurs at Spalatro (Adam, *Ruins . . . at Spalatro*, pl. 12), and it is frequent in the late Empire. The two sides of the corbel project unequally from the back edge, as if it was originally placed in a curved face of wall. 3rd cent. A.D. (?).

Marble. The sides project respectively about 1 foot 2 inches and 1 foot 3 inches.

2612. Fragment of a cornice. In the upper course are bulls' heads at intervals, connected by a horizontal wreath in low relief. Below are rosettes. The work is very late, perhaps Byzantine.—*Presented by Col. Leake, 1839.*

Limestone. Height, 1 foot 10 inches; width, 3 feet 6 inches.

2613. Part of a highly ornate cornice. The dentils are worked in the form of acanthus leaves. In the intermediate spaces are two cornucopias, a poppy seed-vessel, and an ivy leaf, in relief, as if on panels of lacunaria. 3rd–4th cent. A.D. (?).—*Carthage.*

Marble. Length, 3 feet 4 inches; height, 1 foot. Joint at each end. From the excavations of Dr. N. Davis, 1859.

2614. Part of the same cornice as the foregoing. Between the dentils are two cornucopias, a round patera and an ivy leaf. 3rd-4th cent. A.D. (?).—*Carthage*.

Marble. Length, 3 feet 2 inches. Joint at left end. From the excavations of Dr. N. Davis, 1859.

2615. Fragment of cymation moulding, of very coarse work, with a relief of a degraded palmette, alternating with acanthus. A joint on the left side. 3rd-4th cent. A.D. (?).—*From the site of the Temple of Artemis, Ephesus*.

Marble. Length, 1 foot 8 inches. Excavated by J. T. Wood, 1874.

2616. Antefixal tile, terminating in a veiled female face. Roughly carved, and obliterated by weather. *Lydae*. Presented by J. Theodore Bent, Esq., 1888.

Limestone. Height of front, $6\frac{1}{2}$ inches.

2617. Antefixal tile, terminating in a palmette springing from acanthus leaves.—*Blacas Coll.*

Parian marble. Height, 10 inches; length, 1 foot 3 inches.

2618. Relief, which, from its concave form, has probably been applied in the interior of a circular building. Within a panel having an enriched moulding of ivy-leaves is a festoon composed of two vine-branches suspended from two half bulls' skulls, their ends tied by a sash. Above the centre of the festoon is the head of a young Satyr crowned with ivy. 2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Length, 2 feet $1\frac{1}{2}$ inches; height, 1 foot $2\frac{1}{2}$ inches. *Mus. Marbles*, II., pl. 10; Ellis, *Town. Gall.*, II., p. 294; Cavaceppi, *Raccolta*, III., pl. 2; *Græco-Roman Guide*, II., No. 94.

2619. Relief, which, from its convex form, has probably decorated the outside of a circular structure. Within a panel having an enriched moulding of ivy-leaves is an

arabesque, consisting of two stems issuing from the same root of acanthus and curling spirally in opposite directions. Below the root are a cock and two doves; perched about the spirals are three birds, one pecking at an insect; at the right-hand corners are a seventh bird and a snail. 1st-2nd cent. A.D. (?).—*Towneley Coll.*

Marble. Length, 2 feet $3\frac{1}{2}$ inches; height, 1 foot $2\frac{1}{2}$ inches. *Mus. Marbles*, II., pl. 14; Ellis, *Town. Gall.*, II., p. 294; Bellori, *Numismata Ephesia*, &c., pl. 8 (in Gronovius, VII.); Cavaceppi, *Raccolta*, III., pl. 2, fig. 2; *Græco-Roman Guide*, II., No. 91.



Fig. 69. No. 2620.

2620. (Fig. 69.) Tablet, on which Dacian armour is sculptured in relief, consisting of two helmets, a cuirass composed of scales, another cuirass, a linen tunic, three

oblong and four oval shields, two swords in scabbards, a battleaxe, four javelins, a quiver full of arrows, a loose arrow, and a short pouch, probably worn at the side of the archer to hold a few arrows; a standard, in the form of a dragon's head, tied with bands; and a ram's head, the ornamental termination of a battering ram. The whole is surrounded by an egg-and-tongue border. It is not known whence this relief was obtained; it may have formed a panel in some arch or other monument of Roman triumph of the 1st cent. A.D.—*Towneley Coll.*

Parian marble. Height, 2 feet 8 inches; width, 2 feet 9 inches.

Much mended, but the restorations seem to be unimportant.

Ellis, *Town. Gall.*, II., p. 150; *Græco-Roman Guide*, II., No. 13.

Sent from Rome by Gavin Hamilton. For Dacian armour cf.

Fröhner, *La Colonne Trojane*, I., pls. 7–23. For the dragon

standard see *ibid.*, pl. 21, and *Bull. d. Comm. Arch. Com.*, VII.,

p. 140.

2621. Pedestal of a statue, having an inscribed panel on the front. On the left, in relief, is a flamen's cap (*apex*) on a cippus. On the right, in relief, is a trophy consisting of a cuirass, with Gorgoneion on the breast, sword, helmet, and greaves.

Inscribed: *Divi Iuli flamini C. Antonio M(arci) f(ilio) Volt(inia) Rufo, flamini divi Aug(usti) col(oniae) cl(arae) Aprensis et col(oniae) Iul(iae) Philippens(is) corundem et princip(al)i item col(oniae) Iul(iae) Parianae, trib(uno) mil(itum) coh(ortis) XXXVII voluntarior(um), trib(uno) mil(itum) leg(ionis) XIII Gem(inae), praef(ecto) equit(um) alae I Scubulorum, Vic(us) II.*

The second district (*vicus*) at Alexandria Troas here dedicates a statue to C. Antonius Rufus. Inscriptions are also extant with dedications by the seventh, eighth and ninth districts. 1st cent. A.D.—*From Alexandria Troas.*

Parian marble. Height, 4 feet 10 inches. Purchased, 1853. *Arch. Zeit.*, 1853, p. 385; *C.I.L.*, III., 386. The *apex* is engraved, Daremberg and Saglio, *Dict. des Antiquités*, s. v. Flamen, fig. 3108.

2622. Part of pedestal with a large spear-head in relief, with a peg passing through the haft at right angles. Above it an honorary inscription: 'Ιάσων 'Ιερωνύμ[ου] Βάλαγρον 'Εκατων[ύμου] τὸν πρὸς μητρὸς θεῖον. The stone may have formed part of a pedestal of a statue erected by Jason, in honour of his maternal uncle Balagros.

The spear-head is used as an emblem, in the parts of Caria adjoining Amyzon, perhaps as a sign of Zeus Stratios. It occurs on the coins of Cha[licator?], which has been fixed at Kara-koyun, seventeen miles to the south, and in a temple at Baghajik, six miles to the south. The name Balagros occurs on another inscription of Amyzon.—*Amyzon (Caria)*.

Parian marble. Height, 1 foot 6 inches; width, 1 foot 10 inches. Obtained by J. T. Wood. For the spear-head cf. Myres and Paton, *Journ. of Hellen. Studies*, XVI., pp. 211, 213; *Cat. of Greek Coins in Brit. Mus.*, Caria, p. 79. For Balagros see *Journ. of Hellen. Studies*, XVI., p. 232.

2623. Lion, in relief, walking to the right. The head is somewhat mutilated, but he may have had some animal in his mouth. The relief stands out from a salient moulding, such as that at the foot of a pilaster or pedestal.—*Carthage*.

Marble. Height, 1 foot 3 inches; width, 1 foot 6½ inches. From the excavations of Sir T. Reade, 1835-6. Bought, 1850.

2624. Part of a balustrade. A terminal figure, bearded, and having long hair bound with a taenia, with the lower end of the term worked to stand in a socket. At each side are grooves for a stone railing to be let in. Late Roman work.

Marble. Height, 3 feet 1 inch. For the form and purpose of the term compare the terminal figures from Welsehbillig. Hettner, *Steindenkmale . . . zu Trier* (1893), p. 251.

- 2625.** Fragment from a balustrade. Thin slab, with simple mouldings on one side, and with bars intersecting, in low relief, on the other. At the points of intersection are imitations of rivet heads.—*Carthage*.

Marble. Height, 1 foot; width, 1 foot 2 inches; thickness, $1\frac{3}{4}$ inches. Excavated by Dr. N. Davis, 1857.

- 2626.** Fragment of a shaft of a plain column, of the Roman period.—*Surrendered at the capitulation of Alexandria, 1801*.

Red porphyry. Height, 8 feet 1 inch; diameter, 2 feet 6 inches.

- 2627, 2628.** Two square moulded pedestals, surmounted by circular bases of columns.—*Plain of Troy. Elgin Coll.*

Marble. Height, 2 feet 5 inches; diameter of foot of column, 1 foot $5\frac{1}{2}$ inches. *Synopsis*, Nos. 329 (204) and 318 (210); Ellis, *Elgin Marbles*, II., p. 169.

- 2629.** Hexagonal basin. The sides are decorated with panels in low relief, containing lozenges, ovals, etc.

Marble. Height, 1 foot $3\frac{1}{2}$ inches; length of each side, 1 foot 3 inches.

- 2630.** Hexagonal basin, similar to the preceding example.

Marble. Height, 1 foot $2\frac{1}{2}$ inches; length of each side, 1 foot 5 inches.

- 2631.** Part of a square Byzantine cap, used at a later time as a basin, or mortar, for which purpose it has been hollowed out. On two sides is a scroll of acanthus leaves in high relief, in which are a bird and a doubtful quadruped. Above are a macander and egg-and-tongue patterns.

Limestone. Height, 9 inches; length of each side, 1 foot 1 inch. Bought, 1849.

2632. Fragment of Byzantine work, in relief, probably from the side of an arch, one end being curved. Along the middle is a floral scroll. On the inner side of this are: a lion, a lion attacking a horse, a Gryphon, a stag, a lion attacking a stag, and the hind-quarters of a deer. On the outer side of the middle are two sea-lions, a winged sea-goat, a dolphin, two winged sea-monsters, a winged sea-lion, a dolphin, and the hind part of a sea-monster. Outside of this band is an astragalos border.—*Carthage*.

Marble. Length, 2 feet 11 inches; width, 9 inches. From the excavations of Dr. N. Davis, 1859.

2633. Fragment of Byzantine (?) relief, with a scroll of foliage and chevron pattern.

Marble. Height, 10 inches; width, 8 inches.

2634. Fragment of a door jamb of Byzantine (?) work. On two sides, there is a scroll of a vine, much obliterated.

Marble. Height, 3 feet 6 inches; width, 1 foot 2 inches; depth, 9 inches.

SCULPTURES OF MODERN OR DOUBTFUL ORIGIN IN THE ANCIENT MANNER.

2650. Profile bust in high relief, of an unknown person, perhaps a philosopher. The head, which is very similar to No. 2651, is that of a man of advanced age, bending forward to the right. He is closely shaven, with sparse hair, and bald over the forehead. Rather less of the bust is preserved than in No. 2651. It is draped in the same fashion in a tunic, with a mantle thrown over the left shoulder.

For the probable modern origin of the medallion compare No. 2651.—*Towneley Coll.*

Marble. Height, 2 feet 7½ inches; width, 2 feet. Brought to England by Sir William Stanhope, who placed it in his villa at Twickenham. *Mus. Marbles*, X., pl. 57, fig. 2; Ellis, *Town. Gall.*, II., p. 153 (vi. 8); *Græco-Roman Guide*, I., No. 49.

2651. Profile bust, in high relief, of an unknown person, perhaps a philosopher. The head is that of a man of advanced age, bending forward to the right. He is closely shaven, with sparse hair, and bald over the forehead. The bust is complete to the waist, and is draped in a tunie; a mantle is thrown over the left shoulder.

This relief and the cognate one, No. 2650, are so alike in all respects that they must have been derived from a common Italian source, though they reached the Towneley collection by separate roads. The treatment and form of the reliefs are not antique.—*Towneley Coll.*

Marble. Height, 2 feet 5 inches; width, 2 feet 1 inch. Purchased from a palace at Florence, in 1771. *Mus. Marbles*, X., pl. 57, fig. 1; Ellis, *Town. Gall.*, II., p. 153 (vi. 1); *Græco-Roman Guide*, I., No. 48.

2652. Bust of Julius Caesar (?). The head is that of an elderly man, with sparse hair, compressed lips, and aquiline nose. The bust is draped about with a eloque, and the head is half turned to its left. The work is evidently modern.

Italian marble. Height, 1 foot 10 inches.

2653. Bust of a youth, of the Claudian house. The hair falls in short locks over the forehead. At the top and back it is unworked. The bust appears to be modern. If antique, it has been worked over past recognition.

Italian marble. Height, 1 foot 1 inch.

2654. Bust of Antinous, with the head turned to his right shoulder, and slightly downwards. The bust is probably

modern.—*Rome. Presented by the Rev. Greville Chester*
1890.

Marble. Height, $10\frac{1}{2}$ inches.

2655. Head of Antinous, in relief to left, with curling hair. From a relief, of which the ground has been cut away round the head. This is evidently a modern work.—*Hamilton Coll.*

Marble. Height, $5\frac{1}{4}$ inches. *Synopsis* (1808), p. 103, No. 29.

2656. (Fig. 70.) Bust of Faustina the Elder (?). Female head, with hair brought to each side over the ears and gathered in a coil at the back of the head. The eyebrows and pupils of the eyes are incised. The head is intact, except for a few bruises of the surface. It is set in a socket in a bust draped in a tunic, fastened with studs along the shoulders.

The whole is an imitation of the antique, and is undoubtedly modern.

The head is of Pentelic marble; the draped bust is mottled black and white. Height, 2 feet 1 inch.



Fig. 70. No. 2656.

2657. Bust of a young man to below the breast, with head half turned to his right, and having short curls rising up above the forehead.

The bust is obviously modern, and the head is probably modern also, notwithstanding the restoration of the nose.

—*Temple Bequest.*

Italian marble. Height, 2 feet $1\frac{1}{2}$ inches.

2658. Bust of Athenè, wearing the Gorgoneion. The head of the Gorgon, of ideal type, with long hair, is worn by Athenè high on her head. The hair of the goddess is brought to each side to the back.

The type is very rare (compare, however, Athenè on an early gem from Cyprus, *Arch. Anzeiger*, 1890, p. 101), and the authenticity of the work is doubtful.—*Temple Bequest*.

Alabaster (?) head, restored with a nude marble bust. Height, $8\frac{1}{2}$ inches. Compare the head, *Specimens*, II., pl. 44 (= *Annali dell' Inst.*, 1839, pl. K), which also appears questionable.

2659. Head of Dionysos, larger than life, wearing a florid wreath of grapes and vine leaves.

Italian marble. Height, 1 foot 10 inches.

2660. Torso of a female figure, draped in tunic and diploëdion, standing with the right leg crossed over the left, the right arm across the breast and the left hand on the thigh. She has a stump at her side. The sculpture, which is affected and minute, is clearly modern.

Fine white marble. Height, 10 inches. Obtained from Arnitha in Rhodes, by A. Biliotti, 1874.

2661. Relief of a slave boy, standing with his legs crossed and his head turned to the left, wearing a short tunic, leaving the right shoulder bare. He has an oil flask and strigil hanging from the left hand. The boy's face appears to have been mutilated by intention.

The left edge of the slab has been bevelled off for some independent purpose.

This relief, long regarded as suspect, has lately been defended by Conze, who compares it with another example now at Athens, in many respects parallel. In the present relief, however, the sinking round the outlines, the

tooling of the background, the rough and vague treatment, alike of the draped surfaces and of the nude, are all unfavourable signs. The relief is no doubt copied from an ancient original, but it appears to be a modern work by a clumsy hand.—*Presented by the Duke of Northumberland, 1852.*

Greek marble. Height, 6 feet 2 inches. *Arch. Anzeiger*, IX., p. 129
Conze, *Attische Grabreliefs*, pl. 273 ; No. 1266.

2662. (Fig. 71.) Sepulchral relief, probably modern. Within an arched and moulded panel a girl (?) is seated on rocks, with her right hand to her chin, and with some object in her left hand. Long tresses of hair fall on the shoulders. She wears a long tunic, mantle and petasos.

In very low relief are : a palm branch on each side of the panel ; a wreath above it ; a flaming altar between two serpents below it. The figure has been called Mercury, but distinctive attributes are wanting. The sex is probably female.—*Towneley Coll.*



Fig. 71. No. 2662.

Marble. Height, 2 feet 4 inches ; width, 1 foot 7 inches. Ellis, *Town. Gall.*, II., p. 147. The relief was formerly in the Villa Montalto.

2663. (Fig. 72.) Fragment of a votive (?) relief, probably modern. A man, girded round the waist, while his upper part is nude, leads a bull to the right to a sacrifice, holding it by the horns. The bull wears

a halter, and has a sacrificial sash hanging across its body.

Parian marble. Height, $9\frac{3}{4}$ inches; width, 11 inches.

2664. Fragment (perhaps modern) of the left lower corner of a relief. A female figure (head wanting) stands to the front, with a rod held in the right hand, which hangs by the side. She wears sandals, tunic, and a large mantle. The right shoulder of the tunic has fallen to near the elbow. On the left edge is a moulded frame.



Fig. 72. No. 2663.

The edges of the fragment have been smoothed off by a modern hand, but the whole work is not free from suspicion.—*Hamilton Coll.*

Marble. Height, $9\frac{1}{2}$ inches. *Synopsis*, 1808, p. 106, No. 56.

2665. Fragment of a modern relief, on part of the circumference of a marble vase. On the left is a female figure, stepping to the left, with a wreath in her left hand. She wears a long chiton and mantle, and wears a calathos. Two figures follow, side by side, namely, a draped bearded figure, holding out a patera in his right hand, and a woman, with long chiton, mantle and calathos, who holds

a distaff in the left hand and a rod in the right hand.—*Temple Bequest.*

Marble. Height, 3 feet 1 inch; width, 1 foot 9½ inches.

2666. (Fig. 73.) Oblong panel, with a conventionally treated floral ornament of olive, pine and myrtle, with two birds perched on the sprays.—*Towneley Coll.*

Italian marble. Height, 3 feet 11½ inches; width, 8 inches. The panel has been applied to some purpose for which the back has been sawn so as to leave feather edges at each side of the relief.

2667. (Fig. 74.) Oblong panel, treated similarly to No. 2666, with a floral ornament of vine, olive and myrtle, and with remains of three birds on the sprays.—*Towneley Coll.*

Italian marble. Height, 3 feet 11½ inches; width, 6 inches. The back has been sawn to feather edges, and the left-hand edge of the subject has had two inches roughly chiselled away.



Fig. 73.
No. 2666.



Fig. 74.
No. 2667.

2668. Panel relief of Kydippè, Cleobis and Biton. In a long panel with a leaf border are the following subjects in

order from the left: a woman to the right; female figure (who should be Hera) enthroned on a lofty pedestal, to the right, with ears of corn in her left hand; woman (Kydippè) making obeisance to the goddess, and offering a large wreath; a basket heaped up with flowers; a female figure dragging a goat by the fore-legs; an empty chariot, of ornate design, drawn to the right by the two youths Cleobis and Biton.

Inscribed above the basket ΣΑΛΠΙΟΝ (*sic*).—*Temple Bequest*.

Parian marble. Height, 1 foot $2\frac{1}{2}$ inches; width, 4 feet $\frac{1}{2}$ inch. It seems likely that this is one of the two modern reliefs mentioned in Welcker's ed. of Müller's *Arch. der Kunst* (1848), p. 726. For an ancient example of the subject (at Venice), see *Arch.-Epigr. Mittheilungen aus Oesterreich*, VII., pl. 2. For another forged signature of Salpio, also on a relief which seems to be modern, see *Arch. Zeit.*, 1870, pl. 27.

- 2669.** Panel relief, with allegorical figures. The upper margin is curved forward, with an egg-and-tongue moulding. Below is an acanthus moulding and a long panel, with the following subjects in order from the left: a flaming torch, held by a figure not extant; a bull decked with fillets and held by a draped figure holding an oinochoè. Beside this figure is inscribed ΚΙΡΟΝΟΣ (a mistaken reading for ΧΡΟΝΟΣ in the early copies of the Apotheosis of Homer relief, No. 2191). Next to the right are: a vase on a circular altar; a draped female figure seated, inscribed ΤΡΑΤΩΔΙΑ (*sic*); a serpent coiled round a stem of a tree; a figure kneeling to the left with a jug and basin inscribed ΟΔΥΣΣ[ΕΙΑ]. For this also compare the Apotheosis of Homer relief.—*Temple Bequest*.

Italian marble. Height, 1 foot $2\frac{1}{2}$ inches; width, 3 feet 1 inch. The relief is broken at both ends.

- 2670.** Panel relief: Achilles and Briseis. The figures, from the right, are: a herald (half missing) walking to right; another herald walking to the right, leading Briseis by

the hand ; Patroclos placing his left hand on her shoulder ; Achilles seated to the right, looking back to the left, with his helmet beneath his chair.

The relief appears to be a modified copy of a panel by Thorwaldsen, now at Woburn Abbey, while the fractures, etc., are intentionally deceptive.—*Temple Bequest*.

Marble. Height, 2 feet $3\frac{1}{2}$ inches ; width, 4 feet 4 inches. For the Thorwaldsen relief, see A. H. Smith, *Cat. of Sculpture at Woburn Abbey*, p. 14.

2671. Goat's head to the front, in high relief, in the middle of a circular medallion. This relief can hardly be antique.

Black basalt (?). Diameter, 1 foot 3 inches. Van Rynsdyk, *Museum Britannicum* (1791), p. X.

2672. Relief, in the style of the Hellenistic (?) landscape subjects. A bull stands to right, confronting a cow suckling a calf standing to left. In the background on the right a temple with half open doors and a Gorgoneion in the pediment. On the left is a piece of wall, with water flowing from a bearded mask into a large basin. Behind it a tree.

Marble. Height, 1 foot $2\frac{1}{4}$ inches ; width, 1 foot 7 inches.

2673. Sepulchral vase, inscribed *Clodiae Romullae* in an incised tablet.

Italian marble. Height, $9\frac{3}{4}$ inches. *C.I.L.*, VI., 15839.

2674. Sepulchral chest with cover. On the front, within a moulded panel, is an armed horseman galloping to the left, with a boar running at his side. On the right is a tree. At each end is a shield with sword and spear. Inscribed on the back *D(is) M(anibus). Chris-anthus Tryphosae alumnae memoriae causa*. The cover is in pediment form, with a rosette in the pediment, and a palmette at each angle.

Italian marble. Height, without cover, 9 inches; width, $11\frac{3}{4}$ inches. Formerly "Apud Marium Delfinum." Boissard, Part V., pl. 110 (the end subject is drawn in the pediment of the cover); *C.I.L.*, VI., 14773 (where see references to early copyists).

2675. Sepulchral chest with cover. On the front are half-length figures of a man and woman, draped, in a lunette with floral ornaments in the spandrels. At each end in relief are a box, a cymbal, a key, and other objects. Inscribed on the back *D(is) M(anibus). Plocusae suae Aldrovorix Autu. Col. Vic. Sequan.*

Marble. Height (without cover), 9 inches; width, $11\frac{1}{2}$ inches. Boissard, Part V., pl. 59. *C.I.L.*, VI., 3190*.

2676. Barrel, inscribed on the end with a modern inscription : *Dionusio Libero. sanctissimo M. L. Kotta. cen ex. u. p. u. s haeres. huc. quotannis. Falerni. amphoras. ii. ex. test. fundito.* —*Towneley Coll.*

Marble. Height, 8 inches. "Said to have been found near the walls of Rome." Ellis, *Town. Gall.*, II., p. 312; *C.I.L.*, VI., 3513*.

2677. Barrel, rudely and hastily inscribed on the side with the same inscription.

Alabaster. Height, 8 inches; diameter, $6\frac{1}{2}$ inches. Bought, 1818. Ellis, *Town. Gall.*, II., p. 312; *C.I.L.*, VI., 3513*.

CASTS OF ANTIQUE SCULPTURE.

The British Museum possesses a small number of casts from the antique, in addition to those already described in Vols. I., II. of this Catalogue.

2688. Cast of a bronze statue of a charioteer. Standing male figure wearing the long sleeved robe of a charioteer, with a broad girdle. The hair is short, with close-lying curls,

the ringlets in front of each ear alone being freely treated. It is confined by a fillet, having an incised maeander pattern originally inlaid with silver. The eyeballs in the original are of light paste, with dark pupils. The whole is an example of ripe archaic art.

With the principal figure were found a bunch of reins, held by the extended right hand, portions of at least two horses and a chariot pole; also the arm of a second figure which was a woman or boy. The whole was, therefore, a chariot group. It is also probable that it stood on an inscribed pedestal, in part preserved, with the name of Polyzalos, brother of Gelon and Hieron of Syracuse. The name of Polyzalos appears to have been inserted as an alteration in an inscription already engraved, and it may therefore be conjectured that Polyzalos completed the dedication of an offering begun by one of his brothers, probably Gelon.

The date would in that case be between 482 and 472 B.C.—probably soon after the death of Gelon in 478 B.C. The original was excavated by the French at Delphi, May, 1896.—*The cast was presented by the French Minister of Public Instruction, 1899.*

Height, 5 feet 10 $\frac{3}{4}$ inches. Homolle, *Mon. Piot*, IV., pls. 15, 16; p. 169; *Arch. Anzeiger*, 1902, p. 11; Mansell, No. 1479.

2689. Cast of a female head (Hera?) from the temple of Hera at Argos. The hair is brought down in waves from each side of the face, and long tresses fall down the back of the neck. A part of the hair is gathered in a double plait over the middle of the forehead, and a broad taenia passes round the head. A finely preserved work of the middle of the fifth century B.C. The original of Parian marble is in the National Museum at Athens.—*Presented by Prof. Kavvadias, through Dr. Waldstein, 1892.*

Height, 1 foot. Waldstein, *American Journ. of Archaeology*, VIII., pl. 9, p. 199; *Argive Heraeum*, I., frontisp. and pl. 36; p. 189; Overbeck, *Sitzungsb. d. k. sächs. Ges., Phil.-Hist. Cl.*, 1893, pl. 1; p. 31; Gardner, *Handbook*, p. 340.

- 2690.** Cast of a helmeted head, with deeply sunken eyes and upward glance. Probably a head of a hero, from the east pediment of the temple of Athenè Alea at Tegea, and assigned with great probability to Scopas. The subject was the Hunt of the Calydonian Boar. The original, of Dolianà marble, is in the National Museum at Athens.

Height, 1 foot 2 inches. *Athen. Mittheilungen*, VI., pl. 15; Brunn, *Denkmaeler*, No. 44; Gardner, *Handbook*, p. 379.

- 2691.** Cast of a male head, with short hair and upward glance. Probably from the same pedimental group as No. 2690. The original, of Dolianà marble, is in the National Museum at Athens.

Height, 9 inches. *Athen. Mittheilungen*, VI., pl. 14; Gardner, *Handbook*, p. 379; Brunn, *Denkmaeler*, No. 44.

- 2692-2694.** Further casts of fragments from the temple of Athenè Alea at Tegea, viz.: **2692**—Part of the boar's head (*Athen. Mittheilungen*, vi., pl. 15). **2693**—Right knee of a kneeling figure (*ibid.*, p. 395). **2694**—Left male elbow, said to be of Parian marble; its connexion with the temple is therefore doubtful (*ibid.*, p. 396, g).

- 2695.** Cast of the lower part of a seated and draped female figure. The figure has been attributed to the west pediment of the Parthenon, but this theory cannot be established. The original is in the Museum of St. Mark at Venice.

Height, 2 feet 10 inches. Waldstein, *Arch. Zeit.*, 1880, pl. 7; p. 71; *Essays on the Art of Pheidias*, pl. 5, p. 120; *Elgin Room Guide*, II., No. G. 5.

2696. Hermes and the babe Dionysos. Cast of the group by Praxiteles, found at Olympia in 1877. Hermes stands, lightly leaning on the stem of a tree covered with drapery. The child, on his left arm, is stretching his hand to some object, probably a bunch of grapes, held out in the missing right hand of Hermes.

The statue is assigned to Praxiteles on the authority of Pausanias (v., 17, 3). The original, of Parian marble, is preserved in the Museum at Olympia.

Height of ancient portion of torso, 5 feet $3\frac{3}{4}$ inches. Brunn, *Denkmaeler*, Nos. 466, 467; Treu, *Olympia*, III., pls. 49-53; text, III., p. 194; Frazer, *Pausanias*, III., p. 595. The principal examples of the motive of the bunch of grapes are a Pompeian fresco of a Satyr and Dionysos (*Jahrbuch des Arch. Inst.*, 1887, pl. 6); a terracotta statuette in the British Museum of a Satyr and Dionysos (Hutton, *Greek Terracotta Statuettes*, fig. 35). Compare also the relief, *Journal of Hellen. Studies*, III., p. 89.

2696*. Cast of the foot of the Hermes (No. 2696).

Length, 1 foot $3\frac{1}{2}$ inches. Treu, *Olympia*, III., pl. 52.

2697. Cast of a female head found together with a torso in 1837 at Athens. The connexion of the two has been a matter of doubt, but it is probable that they belong together and are part of a figure of Nikè, of the fourth century B.C. The original is in the National Museum at Athens.

Height of head, 1 foot $6\frac{1}{2}$ inches. Brunn, *Denkmaeler*, No. 49; Kavvadias, *Catalogue*, I., No. 233; *Elgin Room Guide*, II., No. G. 3.

2698. Casts of fragments of the Lion of Chaeronea. The lion was erected in memory of the three hundred youths of the Theban Sacred Band who fell at Chaeronea in the battle which made Philip master of Greece (338 B.C.).

The lion is mentioned by Pausanias (ix., 40, 5), who states that on the road to Chaeronea there was a general tomb (polyandrion) of the slain Thebans, with no inscription, but having a figure of a lion for its crowning ornament.

The fragments were found and excavated in 1818 by a party of Englishmen, who were prevented by difficulty of transport from carrying out their intention of removing them to the British Museum (*Trans. of R. Soc. of Lit.*, 2nd ser., viii., p. 1; Böttiger's *Amalthea*, iii., p. 390, repeating the account in the *Literary Gazette*, April 24, 1824). It is commonly stated that the lion was blown to pieces at the time of the War of Independence, by treasure sseekers, but the chief fragments are now in the state in which they were discovered (cf. the sketch made by Dupré in 1819, *Voyage à Athènes*, p. 31, pl. 17).

The restoration of the lion was first proposed by Lord Byron. A second scheme was brought forward by Welcker in 1842, but its execution was prevented by the revolution of September 1843. Fresh proposals were made by the Greek Archaeological Society in 1880, and as a first step the polyandrion was excavated. The enclosure was found to contain the skeletons of 254 persons who had evidently been killed at the same time in battle.

The restoration of the lion has not yet been accomplished.

The original is of grey Boeotian marble, and the estimated height was 12 feet 7 inches. For a restoration (by Siegel) and for the earlier literature, see Welcker, *Alte Denkmäeler*, V., p. 62, pl. 4; *Monumenti*, and *Annali dell' Inst.*, 1856, pl. 1 and p. 1. For the excavations in the polyandrion see 'Αθήναιον, VIII., pp. 153, 486; IX., pp. 321, 347, and plan; Πρακτικά, 1880, p. 22; *Rev. Arch.*, 1880, II., p. 182.

(a) Cast of the head of the Lion of Chaeronea. The head is that of a seated lion looking to the front; the lips

are drawn back and the teeth are slightly parted. Compare the small seated lion, No. 2127.

Height of the face, at the base of the mane, 3 feet. Mitchell, p. 524.

(b) Cast of the hind paws and part of the hind-quarters of the lion, together with a part of the plinth on which he is sitting.

2699. Cast of an anthemion ornament from the head of a stelè. An acroterion and palmette ornament spring from acanthus leaves; below, an egg-and-tongue moulding. The original (of the 4th cent. B.C.) is at Athens.]

Height, 2 feet. *Synopsis* (1848), No. 437.

2700. Cast of a relief from the head of an Athenian treasure list (400-399 B.C.). Athenè, standing, armed with a spear, clasps the right hand of a female figure with a sceptre, a personification of doubtful interpretation. The original is in the National Museum at Athens.

Height, 2 feet 4 inches. Le Bas, *Mon. Fig.*, pl. 42; *Inscriptiones Graecae*, II., 643. For further references see Reinach-Le Bas, p. 67.

2701. Cast of a fragment of relief, with the side of a trireme. The horizontal bands represent two waling-pieces and a gunwale. Nine rowers are seen on the upper bank, with oars passing over the gunwale to the water. The oars of the second bank seem to pass from under the gunwale, but should probably have port-holes between the gunwale and the upper waling piece. The oars of the third bank have port-holes above the lower waling-piece.

On the upper deck are two recumbent figures, draped about the legs, and lost above the waist.

The original, of marble, was found on the Athenian Acropolis about 1852.—*The cast was presented by Sir Patrick Colquhoun, 1874.*

Height, 1 foot 2 inches; width, 1 foot 8 inches. *Elgin Room Guide*, II., No. G. 10; Torr, *Ancient Ships*, pl. 5, No. 21; p. 45. For earlier literature, see Wolters, No. 1194. Compare a drawing of a relief with part of a very similar ship, and above a large male figure and a dog, in the dal Pozzo-Albani collection of drawings (Brit. Mus., Dept. of G. and R. Antiqs.), I., p. 171.

2702. Cast of the sepulchral relief of Euthylea. A woman standing, and another sitting, clasp hands. A bearded figure stands watching on the right. Above are a pediment and acroterion.

Inscribed Εὐθυλέα Διογένο(υ)ς θυγάτηρ.

The original (of the 5th cent. B.C.), from Athens, is now in the Louvre.

Height, 1 foot 9½ inches. Le Bas, *Mon. Fig.*, pl. 72; Conze, *Attische Grabreliefs*, I., No. 348; pl. 87.

2703. Cast from a sepulchral relief. Within a panel a seated woman, Nikè, clasps the hand of a standing draped man. A diminutive girl leans on her knee. Above are two rosettes and an egg-and-tongue moulding.

Inscribed Νίκη Δωσιθέου Θασία, χρηστή καὶ φιλόστοργε, χαίρει.

The original was found at Tenos, and is now at Athens.

Height, 3 feet 3 inches. *Exp. de Morée*, III., pl. 18, figs. 2, 3; p. 8; *C.I.G.*, *add.* 2346c; Kavvadias, *Cat. of National Museum*, I., No. 1028.

2704. Cast from the sepulchral stelè of Epicrates. Two rosettes are surmounted by an acroterion of palmette form springing from acanthus leaves.

Inscribed Ἐπικράτης Κηφισίου Ἵωνίδης.

The original, which is of Pentelic marble (about 400 B.C.) and was probably found in Salamis, is now at Athens.

Height, 4 feet 3 inches. *Exp. de Morée*, III., pl. 23, figs. 1, 2; *Inscriptiones Graecae*, II., 2123; Kavvadias, *Cat. of National Museum*, I., No. 862.

2705. Cast of upper part of a sepulchral relief. Youth standing, with bird in left hand and right hand raised; behind it a bird-cage. A cat lies on the top of a stelè, against which a slave boy is leaning. The original, from Salamis, is at Athens.

Height, 3 feet 2 inches. The crowning palmette ornament is wanting; Conze, *Attische Grabreliefs*, No. 1032, pl. 204; Wolters, No. 1012.

2706. Cast of a sepulchral relief. A youth stands holding a horse, while he gives drink to a snake coiled about the stem of a tree. Two birds are perched in the tree, about which armour is grouped. A boy advances with a helmet and a palm branch. Behind him is an ornate amphora on a cippus. The relief is bounded by pilasters and an entablature. This is a very late example of the type of heroified horseman, discussed above, vol. i., p. 301. The original, from Luku, is in the National Museum at Athens.

Height, 2 feet 1 inch. *Exp. de Morée*, III., pl. 91. For further refs. see von Sybel, No. 574.

2707. Cast of a relief in the Villa Albani at Rome. On the left is a female figure, seated with a mirror and pomegranate; in the centre a candelabrum; on the right Athenè; in the background a temple and altar. Of the whole, however, apparently only the left-hand lower corner, with the seated figure (as far as the wrists and middle of the thighs) and the rabbit, is antique. These appear to belong to an Attic relief.

Height, 3 feet 7 inches. Müller-Wieseler, *Denkmaeler*, II., pl. 24, No. 257; Michaelis, *Arch. Zeit.*, 1871, p. 138, note.

2708. Cast of a bronze right foot from a male statue, slightly above life size. The original is still attached by lead to a stone pedestal, and from the position of the two feet it

seems likely that the statue was that of an athlete, perhaps a boxer. The work is assigned (by Furtwaengler) to the third century B.C. The original was discovered in the German excavations at Olympia in 1878.

Length, $11\frac{1}{2}$ inches. *Elgin Room Guide*, II., No. K. 4. Furtwaengler, *Die Bronzen von Olympia* (*Olympia*, edd. Curtius and Adler, IV.), pl. 3, p. 11.

2709. Cast of the chair of the priest of Dionysos Eleuthereus found at Athens in 1862. The two lower ranges of seats in the theatre of Dionysos bore inscriptions which showed that they were reserved for various official dignitaries. The chair here described is placed in the centre of the lowest row, possesses arms, and was evidently the post of highest distinction in the theatre.

On the back of the seat inside, two Satyrs, placed back to back, are turned in opposite directions, with their arms bent back; from them hangs a conventionally treated bunch of grapes.

On the outside of each arm of the chair a winged male figure is stooping down, setting two cocks to fight. The reliefs are considerably worn. The space behind these figures is filled up with a curved ornament in relief, terminating in an acanthus leaf. Below the relief is a horizontal moulding, bent round at one end and terminating in a swan's head. The leg of the seat terminates in a lion's claw, and is ornamented at the side with a spiral in relief. On the front of the chair below the seat is a relief, representing two figures in Persian costume, each attacking a lion-headed and horned Gryphon with a harpè. There is a marked contrast between the freely treated figures with the cocks and the strongly decorative Asiatics and Gryphons. The Satyrs, conventionally posed, but freely treated, occupy an intermediate position. Below is the inscription *Ἱερέως Διονύσου Ἐλευθερέως*, which declares this to be the chair of the priest of Dionysos

of Eleutherae. Later Attic work, for the most part of a tectonic character.—*Presented by Miss Winifred Wyse, 1864.*

Height, 3 feet 2 inches. *Rev. Arch.*, VI. (1862), pl. 20; *Inscriptiones Graecae*, III, 1, p. 79; *Elgin Room Guide*, II., No. G. 1; Mansell, No. 617.

2710. Cast of one of the chairs from the theatre of Dionysos at Athens. The inscription shows that this chair is one of those set apart for the ten Athenian chief magistrates called *strategi*. This is sculptured out of a block of marble in very low relief in the form of a chair, such as was in use in Greek households and such as we see in vase pictures.—*Presented by Miss Winifred Wyse, 1864.*

Height, 3 feet 4 inches. *Elgin Room Guide*, II., No. G. 2.

2711. Cast of the angle of a base (?) found near the Parthenon in 1838 and now at Athens. On both faces are reliefs, which show that the base supported a votive offering. On the front are two winged Victories confronted; one is placing a helmet on a trophy, to which a shield is attached. On the left is part of the wing of another Victory. Above the relief are remains of an inscription, probably a dedication. On the return face is a Victory carrying a tripod, assisted by a second figure (probably also a Victory), of which an arm alone remains. 4th cent. B.C.

Height, 1 foot 8 inches. *Ephemeris Arch.*, pl. 913; *Arch. Zeit.*, 1867, p. 94; *Elgin Room Guide*, II., No. G. 9; Wolters, No. 1184.

2712. Cast of a group in relief: goat-legged Pan and a Nymph. Pan is seated on a rock with his legs crossed. The upper part of his body is broken away, but he may have been playing on the *syrtinx* or Pan's pipe. Before him stands a female figure enveloped in an ample mantle which covers the back of her head and passes over the arms. The original (of the 3rd cent. B.C.) is at Athens.

Height, 1 foot 11 inches. Le Bas, *Mon. Fig.*, pl. 59; *Elgin Room Guide*, II., No. G. 8. Arndt, *Einzelverkauf*, No. 1274. For further refs. see Reinach-Le Bas, p. 75.

- 2713.** Cast of a metope. Helios driving his team of four horses to the right. Helios is radiate, and dressed as a charioteer with a long robe and flying chlamys.

The original metope was found by Dr. Schliemann in the remains of a temple at Ilium Novum. It is now at Berlin. The relief probably belongs to the second or first century B.C.—*Presented by Dr. Henry Schliemann.*

Height, 2 feet 10 inches. Schliemann, *Ilios*, p. 623; *Arch. Zeit.*, 1872, pl. 64; p. 57 (Curtius); Roscher, *Lexikon*, I., p. 2005.

- 2714.** Cast of a relief from a sarcophagus, in the cathedral at Girgenti.

Phaedra, seated, seems half in a swoon, and turns to the old nurse. Eros stands by the chair. Eight maids stand with lyres, etc. The field is worked with a pattern of acanthus leaves. Below the relief is an acanthus scroll, combined with heads of animals. On the right and left are groups of a lioness with a stag, and of a lion with a deer.—*Elgin Coll.*

Height, 3 feet 8 inches. *Mus. Marbles*, IX., pl. 27. For the whole of the sarcophagus, see Houel, *Voyage Pitt. de Sicile*, IV., pls. 238, 239; Baumeister, III., p. 1308.

- 2715.** Cast of the sarcophagus formerly known as that of Alexander Severus. On the sides are four scenes relating to the story of Achilles.

(1) On the front, the discovery of Achilles among the daughters of Lycomedes. Achilles starts forward with a sword (restored) and a shield. One maiden, perhaps Deidameia, tries to restrain him, and another raises her hands with a gesture of surprise. On the left are Diomedes, and Lycomedes, who is seated on a chair covered

with a lion's skin. On the right is Agamemnon enthroned, and Odysseus is near Agamemnon. He wears the pileus. The remainder of the scene is occupied by warriors or attendants, of whom three are leading horses. Below is a floral scroll, and above are ornate dentils, marked by acanthus leaves, and with Gorgoneia in the intermediate panels.

(2) On the left end Achilles takes leave of Lycomedes, who is seated, with three daughters standing beside him.

(3) On the right end Achilles is arming. Achilles stands in the centre holding his horse by the bridle. His armour is seen lying on the ground. A young warrior stands on each side of him. On the left is Odysseus, and on the right is a warrior leading a horse. The upper and lower mouldings are ornamented as on the front.

(4) On the back is the embassy of Priam to Achilles. Achilles is seated on the right in an attitude of grief. Priam kneels, with head veiled, and seizes his hand. Hermes stands by Priam. In the middle is the two-horse chariot of Achilles, with an attendant and a warrior. On the left is the mule cart of Priam, from which two attendants in Phrygian costume and a Myrmidon are taking the presents, consisting of armour and vases.

On the cover are two draped figures reclining. One is that of a man with a short beard, and the other is that of a woman, with her hair dressed as in the beginning of the third century A.D. They recline on a mattress spread between two arms, as of a couch. The arms are ornamented with acanthus leaves and terminate in beasts' heads. On the right end are lozenges in low relief, as on the Lycian sarcophagus, No. 957*b*. The mattress is elaborately adorned, in imitation of embroidery or tapestry, with sets of bands of floral scrolls, alternate with groups of hunting scenes in low relief.

The sarcophagus, which contained the Portland vase,

was discovered in the sixteenth century, in a sepulchral chamber under the *Monte del Grano*, a mound two and a half miles from Rome on the road to Frascati. The original, which is of marble, is now in the Museum of the Capitol at Rome.—*Presented by T. Windus, Esq.*, 1848.

Height of sarcophagus, 4 feet 4 inches; length of front, 9 feet 10 inches. For the restorations, which are not considerable, see Robert's drawings. Robert, *Antike Sarkophagreliefs*, II., pls. 14, 15. For the voluminous literature, see Robert, p. 36. For the place of discovery, see Fabretti, *De Aquis et Aquaeductibus Romae* (Rome, 1680), p. 60, and Robert, p. 35. For the Portland Vase, see *Cat. of Gems in the B. M.*, p. 225.

ADDENDA TO VOLUME I.

2725. (Fig. 75.) Fragment from the Treasury of Atreus at Mycenae. This fragment, which has its beds complete above and below, and a joint on the right side, is part of a member, with a series of palmette-like ornaments, arranged in pairs, and separated by a kind of triglyph pattern.—*Presented by G. Durlacher, Esq., 1900.*

Red marble. Height, $11\frac{1}{2}$ inches; length, 2 feet $4\frac{1}{2}$ inches. This slab had been in London for many years. Compare Perrot and Chipiez, VI., p. 627, fig. 276, and the Knossos frieze, Evans *Brit. School Annual*, 1900-1901, p. 55.

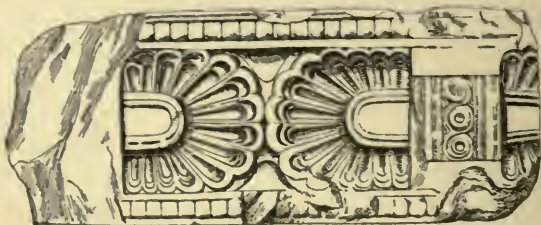


Fig. 75. No. 2725.

2726. Capital from the archaic temple at Ephesus. This capital, which is of a somewhat peculiar form, has been made up from fragments discovered among the foundations of the later temple of Artemis (compare vol. i., p. 25). There is a considerable amount of restoration, which can readily be distinguished, but there is authority for all the parts, except the base of the palmettes, which is to some extent conjectural. The volutes and the spirals on their faces are convex, instead of concave as in later works. The painted pattern which surmounts the flutes is based on existing indications of colour.—*Ephesus.*

Marble. Width across volutes, 9 feet $6\frac{1}{2}$ inches; width of abacus, 6 feet $6\frac{1}{2}$ inches. From the excavations of J. T. Wood.

R. E. Smith, *Journ. of Hellen. Studies*, X., p. 8, superseded by Murray and Watt, *Journ. R.I.B.A.*, 3rd ser., III., pl. facing p. 52; p. 53, fig. 9 (in reverse).

- 2727.** Capital from the archaic temple at Ephesus. This capital, like the preceding, has been composed of fragments. The chief characteristic is the great rosette which occupies the middle of the volutes. The central portion is certain, but the outer margins are somewhat conjectural.

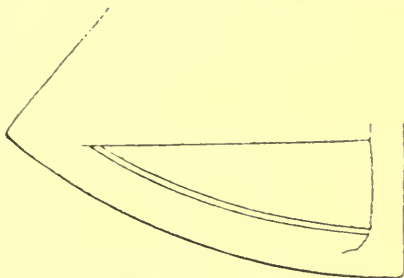


Fig. 76.—Setting-out lines below No. 2727.

On the lower bed of the central fragment, finely drawn setting-out lines were found, consisting of arcs of two concentric circles, struck with radii of $24\frac{1}{2}$ and $24\frac{3}{4}$ inches, and a chord parallel with the face of the capital. (Fig. 76.)—*Ephesus*.

Marble. Width across volutes, 9 feet $7\frac{1}{2}$ inches; width of abacus, 6 feet $10\frac{1}{2}$ inches. From the excavations of J. T. Wood. Murray, *Journ. R.I.B.A.*, 3rd ser., III., p. 54.

- 2728.** Archaic female (?) head. The hair is confined by a broad fillet, with a triple row of conventional curls, partly spiral and partly of rosette form. At the back it is arranged in a system of overlapping layers. A mass is brought up from the back and is confined by the fillet. The sockets of the eyes are hollowed out, and probably contained coloured paste set in bronze.

The sex cannot be determined with certainty. The head-dress is doubtful, but the general contours of the face seem best suited to a female head. The sculpture appears to be Attic work of the last quarter of the sixth century B.C.—*Presented by R. W. Webb, Esq.*, 1892.

Greek marble. Height, $11\frac{1}{2}$ inches. Restored: right ear, nose, part of chin, and part of hair at the back of the head. The head was probably brought from the Mediterranean by Philip Barker Webb, the donor of No. 1705. Reinach, *Rev. Arch.*, 3rd ser., XXI., p. 114; Collignon, *Bull. de Corr. Hellénique*, XVII., p. 294; pls. 12, 13; Mansell, No. 1154.

2729. Head of a Diadumenos. The head is slightly inclined downwards, and to the right. The short curling hair is confined by a broad taenia, which passes across the forehead. In the treatment of the hair there is a marked difference between this and other renderings of the head. Instead of being simply compressed by the fillet, crisp curls escape and lie on its surface.

Pentelic marble. Height of head, 11 inches. Restored: the bust (which is cast from the Diadumenos of Vaison, No. 500), nose, lips. Bought, 1895. Murray, *Rev. Arch.*, 3rd ser., XXVII., (1895), pls. 11, 12; p. 145; Couve, *Monuments Piot*, III., p. 145; Paris, *Monuments Piot*, IV., p. 73; *Jahrbuch*, 1897, p. 81; Mansell, No. 1356. Several examples of the Diadumenos type have been discovered, or made generally accessible, since the publication of Vol. I. of this Catalogue (cf. Vol. I., p. 267), viz. (e) Statue found at Delos, *Bull. de Corr. Hellénique*, XIX., pl. 8; p. 484; *Monuments Piot*, III., pls. 14, 15; p. 137; (f) Statue at Madrid, *Monuments Piot*, IV., pls. 8, 9; (g) Head at Dresden, Furtwaengler, *Meisterwerke*, pl. 25; (h) Head found at Vauluisant (Yonne), Héron de Villefosse, *Bull. des Antiq. de France*, 1900, p. 254 and plate. For other replicas, see Furtwaengler, *Meisterwerke*, p. 440.

SCULPTURES OF THE PARTHENON.

The following are the principal additions to the Parthenon Sculptures described in vol. i. of the present work. Most of them have already been incorporated in a second edition of vol. i., part ii. (Sculptures of the Parthenon) published in 1900, but they are here repeated, in order to complete vol. i., as originally issued.

- 2730 (= 300 A.). Cast of a statuette copied from the Athenè

Parthenos. The head and right arm were separate pieces, inserted in sockets, and are now lost. The left arm is broken away, at the middle of the upper arm, and the greater part of the shield is also lost. The drapery resembles that of No. 300 in its general lines, but is worked throughout with more subtlety and consideration. The aegis is smaller, with scalloped edges, and smooth surface; the Gorgoneion is of the early type, with protruding tongue. The figures preserved on the shield include the prostrate figure (*c*; cf. No. 302), which is an Amazon on other copies, but in this case has the forms of a male figure. The vanquished Amazon seized by a Greek (*d*) is preserved in part. Of the Greek, only the feet remain.

The original, which is of Pentelic marble, was found at Patras (where it remains) probably in 1896. The cast was presented by M. Kavvadias. Height (with plinth), 3 feet. *British School Annual*, III., pl. 9; C. Smith, *ibidem*, p. 121; A. H. Smith, *Sculptures of the Parthenon*, 2nd ed., No. 300A.

2731 (= 304 P, Q). Leucothea with boy (?). The upper part of this boy has been recognised (by Schwerzek) in a torso that had formerly been taken for a fragment of a Lapith from a metope (No. 342, 2, in the first edition of this Catalogue). The right arm was still preserved in the time of Carrey, but the head and left arm were in their present state.—*Journ. of Hellen. Studies*, xiii., pl. 5, p. 88.

2732 (= 308). Metope of the Parthenon. The head of the Centaur is cast from the original at Würzburg, and was added in 1897. The thumb and fingers of the Lapith are seen in the Centaur's beard, and a part of his wrist is attached to the Centaur near his throat.

For the head see Treu, *Jahrbuch des Arch. Inst.*, 1897, p. 101, correcting the attribution (No. 306) proposed by Michaelis, *ibid.*, 1896, p. 300.

2733 (= 324-327). The Frieze of the Parthenon.

East Side.—Slab vi. A fragment with the foot of the seated figure, No. 39, and some of the missing portion of her drapery, has lately been found in the Museum at Palermo (*Roemische Mittheilungen*, 1893, p. 76). A cast has been presented by Prof. Salinas on behalf of the Palermo Museum and was added in 1903. The portions previously wanting in the figures 43, 44 and 46 were added, in 1902, from the Paris mould. The casts were presented by the Museum of the Louvre.

North Side.—A readjustment of the spaces between the slabs was made in 1902, and several fragments, previously omitted, were inserted in their places. At the same time the fragmentary slabs xv. and xxv. were placed beneath the principal series.

In slab ix. the fragment 345, 8, has been placed in position.

After slab xiii., the fragments 345, 9 and 11, have been conjecturally placed.

The arm, however, which crosses the latter fragment appears to be the right arm of the warrior grasping the front of the chariot. (See Carrey's drawing.)

Next to slab xix. the fragment 345, 12, has been conjecturally added as in vol. i., p. 172, fig. 12.

Slab xxii. has been divided through the cast portion, to facilitate the arrangement.

Slab xxxiv. The cast of a small fragment formerly inserted by error at the angle of this slab has been correctly placed in slab ix. of the West Side. The true fragment was recognised in the Museum in 1902 and placed in position. It had been shown by Pars as extant (Stuart, iv., chap. iv., pl. 9).

Slab. xxxvi. The left-hand upper corner of the slab was discovered, in private possession in England, in 1902

(Murray, *Journal of R. Inst. of Brit. Architects*, 3rd ser., x., p. 33). The cast was added in 1903.

West Side.—Slab IX. See above, North Side, slab XXXIV.

South Side.—A further rearrangement of the slabs of cattle has been made, and the order now stands:—XLI., joined by XLIII., No. 84 (= Michaelis, No. 126); XXXIX., which may join XLIII.; XL., which joins XXXIX.; XLII., which seems to follow XL., though the state of the relief on the right of XL. prevents certainty; XXXVIII., which may follow XLII.; XLIII., Nos. 100, 101 (= Michaelis, 127, 128), and XLIV., the corner slab, of which XLIII. may be a part. The present arrangement coincides with that proposed by Michaelis, *Arch. Zeit.*, 1885, p. 57 (cf. *Berlin. Philol. Wochenschrift*, 1892, p. 1172). This arrangement suits the conditions as to space. It also suits the composition, since it places the cows with most action in the middle of the series, according to the general rule of the frieze (Murray, *Sculptures of the Parthenon*, plate 13).

2734. Slab of the cornice that surmounted the frieze of the Parthenon, with a hawk's-bill and other mouldings. There are traces of colour on the under surfaces of the hawk's bill.

Pentelic marble. Length, 4 feet; height, 1 foot $1\frac{1}{2}$ inches. The stone is complete, with a joint at each end. The painted fragments, Nos. 357, 358, are a part of the same member. Penrose, *Athenian Architecture*, pl. 20, fig. 27a.

2735. Ionic angle capital of the temple of Nikè Apteros on the Athenian Acropolis. (For the temple, cf. vol. i., p. 239.) The capital is an angle capital, having the volutes on two adjacent sides. In the eye of the volute is a small stud hole, perhaps intended for the insertion of

a cone employed to generate the curve of the volute.
Elgin Coll.

Pentelic marble. Height, $10\frac{1}{2}$ inches; diameter below, 1 foot $5\frac{1}{2}$ inches. Inwood, *Erechtheion*, p. 131, pl. 23. The capital is evidently the same as those employed by Ross for the reconstruction of the temple of Nikè Apteros. See Ross, Schaubert and Hansen, *Die Akropolis von Athen; Abth. I., Der Tempel der Nike Apteros*, pls. 7-9. In the temple, as now reconstructed, the south-west angle capital is modern, and that was probably the original position of this fragment. Identified by Prof. Meurer, 1901.

2736 (= 526). Slab of the Phigaleian frieze. The face of the Centaur was identified and attached in 1902.

ADDENDA TO VOL. II.

2737. Fragment of the First Frieze of the Nereid Monument. Head of a horse, half turned to the right, with part of the upper joint.

Height, 1 foot $1\frac{1}{4}$ inches.

2738. Fragment of the Second Frieze of the Nereid Monument. Upper part of a male figure to the left, with the left arm raised. He has flowing hair, a tunic with a girdle, and a thick upper cloak. The upper bed and right-hand joint are preserved.

Height, 1 foot. Michaelis, *Mon. dell' Inst.*, X., pl. 16, No. 152; *Annali dell' Inst.*, 1875, p. 115.

INDEX

TO

CATALOGUE OF SCULPTURE, VOLS. I.-III.

COMPARATIVE TABLES.

I. THE ANCIENT MARBLES IN THE BRITISH MUSEUM (MUSEUM MARBLES) COMPARED WITH THE CATALOGUE OF SCULPTURE.

Museum Marbles.	Catalogue.	Museum Marbles.	Catalogue.	Museum Marbles.	Catalogue.
Pt. I.		Pt. II. (cont.)		Pt. II. (cont.)	
Vign.	2164	Pl. 6	2206	Pl. 32	549
Pl. 1	1569	7	2207	33	1666
2	2407	9	2209	34	1844
3	2530	10	2618	35	1745
4	1746	11	780	37	1742
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17	1796	47	2323	17	1851
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19	1545	„ 2	734	20	1841
20	1580	50	2307	21	1847
21	1673	51	2494	22	1870
22	1686	52	2495	23	1880
23	1638	53 fig. 2	2488	24	1915
24	1668	54 fig. 1	2510	25	1899
25	1700	„ 2	2493	26	1902
26	1699	55 fig. 1	2491	27	1936
27	1768	„ 2	2360	28	1771
28	1765	56 fig. 1	2511	29	1925
29	1766	„ 2	2381	30	1931
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A 1	408	A 40	1238	F 13	670
2	420	41	1236	14	669
3	409	42	26	15	552
4-6	410-2	B 1-16	400-4	16	553
7	414	C 1-9	421-9	G 1	2709
8	413	D 1-10	430	2	2710
9-12	415-8	E 1	551	3	2697
13	437	2	432	4	340
14	419	3	407	5	2695
15	431	4	460	7	560
16-9	433-6	5	2071	8	2712
20-1	406	F 1	2154	9	2711
22	405	2	775	10	2701
23-7	438-42	3	814	H 1	1206
28	603	4	771	2	1214
29-32	443-6	5	772	3	1213
33	1224	6	715	4	1200
34	1228	7	783	I	1350
35	1223	8	784	K 1	192
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39	1222	12	795		

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Græco-Roman Guide I.	Catalogue.	Græco-Roman Guide I.	Catalogue.	Græco-Roman Guide I.	Catalogue.
1	1383	40	1922	75	1972
2	1870	41	1923	76	1936
3	1876	42	1924	77	1925
4	1877	43	1770	78	1986
5	1881	44	1910	79	1935
6	1883	44 A	2296	80	1931
7	1880	45	1886	81	1934
8	1885	45 A	1926	82	2002
9	1943	46	1466	83	1999
10	1155	46 A	2300	84	1900
11	1887	47	1988	85	2006
12	1888	48	2651	86	1946
13	2005	49	2650	87	1416
14	1892	50	1830	88	1452
15	1893	51	1835	89	1414
16	1415	52	1827	90	1902
17	1896	53	1854	91	1903
18	1897	54	1834	92	1468
19	1895	55	1840	93	1486
20	1899	56	1841	93 A	1850
21	1898	57	1844	94	2014
22	1940	58	1843	95	1919
23	1381	59	1848	95 A	2011
24	1463	60	1845	96	1910
25	1784	61	1838	97	1942?
26	1907	62	1849	98	1970
27	1464	63	1781	99	1524
28	1905	64	1965	100	1526
29	1909	65	1816	101	1527
30	1911	66	1832	102	1528
31	1256	67	1847	103	1382
32	1912	68	1836	104	1570
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34	1914	70	1971	106	1565
35	1915	70 A	1964	107	1628
36	1916	71	1961	108	1855
37	1917	72	1884	108 A	1985
38	1920	73	1875	108 B	1968
39	1921	74	1457	108 C	1963

Græco-Roman Guide I.	Catalogue.	Græco-Roman Guide I.	Catalogue.	Græco-Roman Guide I.	Catalogue.
108 D	1947	140	1792	172	1583
109	1656	140 A	2194	173	1796
110	1476	140 B	2504	174	1668
111	1536	141	1736	175	1669
112	1558	142	1725	176	2190
113	1566	143	1677	177	1745
114	1380	144	2207	178	1657
115	1550	145	1674	179	2193
116	1578	146	1673	179 A	2157
117	1825	147	2206	180	1670
118	1655	148	1567	181	1663
119	1831	149	1874	182	1661
120	1561	150	503	183	1647
121	2031	151	1785	184	1648
122	1515	152	1686	185	1577
123	1569	153	780	186	1756
124	1516	154	1786	187	1709
124 A	1241	155	1685	188	1666
125	1572	156	1692	189	1636
126	1746	157	2201	190	1667
127	1531	158	1691	191	2196
128	1571	159	2191	192	1712
129	1771	160	1769	193	1625
130	1714	161	1861	194	1580
131	1525	162	1722	195	2195
132	1553	163	1720	196	1710
133	1545	164	1742	197	1564
134	1747	165	1568	198	1638
134 A	2502	166	1598	199	1731
135	250	167	1683	200	776
136	1574	168	1701	201	1678
137	1596	169	774	202	1595
138	1547	170	1799	203	1735
139	1860	171	1599	204	1732

IV. GRÆCO-ROMAN SCULPTURES, PART II. (1881) (GRÆCO-ROMAN GUIDE II.) COMPARED WITH THE CATALOGUE OF SCULPTURE.

Græco-Roman Guide II.	Catalogue.	Græco-Roman Guide II.	Catalogue.	Græco-Roman Guide II.	Catalogue.
1	1767	40	2459	79	2048
2	2501	41	2136	80	1602
3	1768	42	2458	81	2060
4	2538	43	2107	82	2039
5	2198	44	2106	83	2202
6	2508	45	2536	84	2495
7	1384	46	2451	85	2581
8	1385	47	815	86	2608
9	1418	48	1687	87	2490
10	2531	49	2488	88	2582
11	811	50	2486	89	2042
12	812	51	1765	90	1480
13	2620	52	1766	91	2619
14	2530	53	2487	92	1539
15	1703	54	2131	93	1242
16	1264	55	2500	94	2618
17	1697	56	1721	95	2166
18	2142	57	2545	96	2038
19	1439	58	2493	97	1600
20	1437	59	1702	98	1659
21	1699	60	1257	99	1795
22	2208	61	2535	100	1549
23	2167	62	2503	101	1505
24	1700	63	1684	102	1408
25	1711	64	1112	103	1662
26	1605	65	1111	104	1660
27	1694	66	1467	105	1708
28	1649	67	1479	106	2537
29	1706	68	2037	107	1989
30	1719	69	2062	108	2529
31	2460	70	1351	109	2511
32	2135	71	1478	110	2492
33	2456	72	1403	111	1477
34	2457	73	1107	112	2491
35	2509	74	2543	113	2539
36	2134	75	710	114	1440
37	1557	76	1106	115	1637
38	2510	77	1263	116	1705
39	2129	78	2494	117	2109

Græco-Roman Guide II.	Catalogue.	Græco-Roman Guide II.	Catalogue.	Græco-Roman Guide II.	Catalogue.
118	2108	140	2441	162	1601
119	2525	141	2140	163	1803
120	1704	142	1110	164	1401
121	2517	143	2101	165	1941
122	2542	144	2102	166	2236
123	2390	145	1727	167	1793
124	2210	146	2548	168	1744
125	2211	147	2526	169	1456
126	1417	148	2505	170	1810
127	2209	149	1748	171	1990
128	2212	150	1938	172	1604
129	790	151	1465	173	1933
130	2452	152	2004	174	1504
131	2440	153	1949	175	1939
132	2448	154	1859	176	1951
133	2450	155	1901	177	1455
134	2446	156	1826	178	1828
135	2213	157	1890	179	1853
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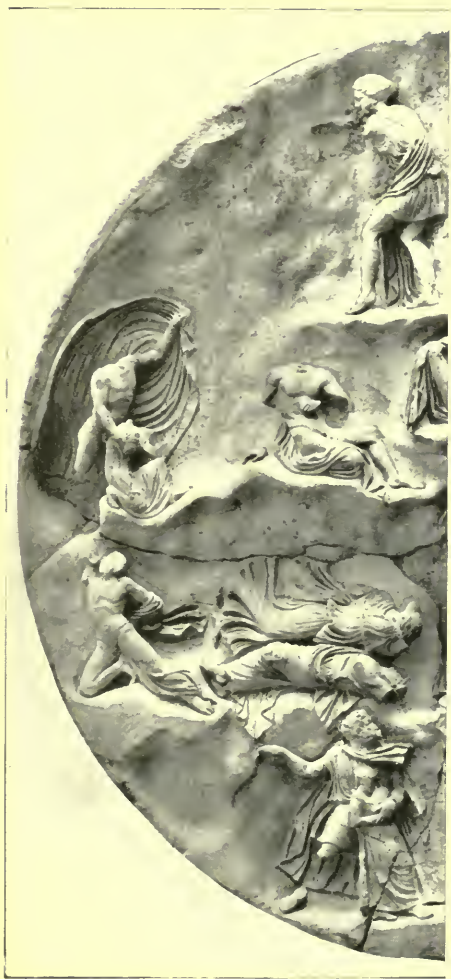
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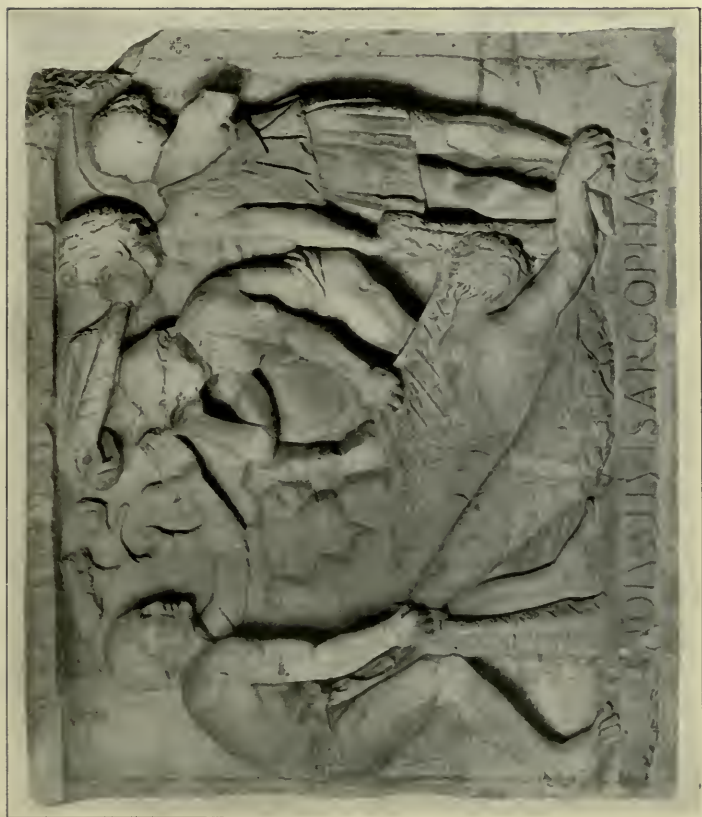
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